

Sets in Order

FEBRUARY 1953

1 SUNDAY Septuagesima WHIRLING TOPS	2 MONDAY Purification of the Virgin Mary TWIRL AWAYS	3 TUESDAY RUFFS & RUFFLES	4 WEDNESDAY JEANS AND JANS	5 THURSDAY ALLEMANDERS RIGHT	6 FRIDAY CLOVERLEAF SQUARES	7 SATURDAY BEVERLY HILL BILLIES
8 SUNDAY Sexagesima DOUBLE ELBOW	9 MONDAY FRONTIER WHIRLERS	10 TUESDAY RIP' N' S	11 WEDNESDAY HOLLYWOOD HI STEPPERS	12 THURSDAY Lincoln's Birthday REST! RINGERS	13 FRIDAY NEIGHBORHOOD SQUARES	14 SATURDAY WAGON WHEELERS
15 SUNDAY Quinquagesima Sunday A-SQUARE-D 3RD DIST. ROUND-UP EIGHT BALL			18 WEDNESDAY Ash Wednesday SEE	19 THURSDAY 	20 FRIDAY 	21 SATURDAY TARZANA SQUARES
22 SUNDAY First Sunday in Lent VISIT FAMILY SQUARES, LTD.	23 MONDAY STAR TWISERS	24 TUESDAY LAW JOKELS	25 WEDNESDAY 	26 THURSDAY 	27 FRIDAY 	28 SATURDAY HAY LOFTERS

Sets in Order

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and for the general enjoyment of all.

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Los Angeles 48, California

AS I SEE IT . . . by Bob Osgood

Had an interesting talk with the McCorkles from out in the Valley a few days ago and we were discussing what it is that makes a square dance club or a particular party a success.

It seems Mr. and Mrs. "Mac" were invited to visit a big Christmas shindig and really anticipated what had all the earmarks of being a wonderful, long-to-be-remembered square dance party.

"As far as I was concerned," says Mrs. McCorkle, "the thing was a flop. It's funny, too, when I think back on it, because I don't believe I've ever been to a dance that took more actual planning than this one. The decorations were terrific—the whole hall was gay with streamers, Christmas tree lights, bits of holly. Outstanding refreshments, too. The caller, well you know him, he's just about as enjoyable a caller as you can dance to. Music, tops. All in all, the thing was a natural setup and I understand that the planning committee (two couples) spent about a month and a half getting things ready. Just the same it was a flop."

Mr. McCorkle added his two bits' worth. "From the time we got in the door, we felt like we were going into one of those large step-in refrigerators. Somebody at the door said 'Welcome,' as they took our money, but once we were in, I don't think we had a friendly conversation the whole evening. Nobody seemed to have any fun, and yet here were all the makings. I can't understand it. Why just last week our own club had its regular party night. There weren't any decorations, we used records, and as nearly as I can remember, there's wasn't any special committee for anything, but boy! we had a wonderful time."

"Maybe," said Mrs. McCorkle, "it's because everyone felt a responsibility and everyone knew that the job of having a good time was on his shoulders. At that first party I think I got tired because I was worried, and all the dancing I did was with my feet. But at our party the other night I'll swear that everyone on the floor was dancing with his heart."

So be it. Having fun and spreading it about is a big part of square dancing. Let's do our share!

Sincerely,

ly, *Bob*

That Old Time Dance

Some Memories of Frank Bryan, Groesbeck, Texas

One of the older enthusiasts who has greeted "this new revival" with open arms, Frank Bryan, says: "... Where in my youth I used to ride on horseback up to twenty miles to a dance, back in the Choctaw Nation of the old Indian Territory (now Oklahoma), I now drive up to 150 miles or more to a good dance." He recently drove 200 miles to a dance given partially in his honor in Paris, Texas. This little article by Mr. Bryan gives the newcomer a view of yesterday's square dancing.—Editor.

MY FIRST clear recollections of the square dance are of the ones that we had at "house raisings," where neighbors from miles around gathered in covered wagons to erect a new log cabin for a newly-married couple, with barbecue around "logheap" fires in the "clearings," moonshine in brown jugs, and all to the continuous tomtom beat of bootheels on new plank floors. I once heard that beat from a distance of five miles away, while returning home in the dawn of a cold, frosty morning.

The modern revival has come a long way from the old dance of "Territory Days," with the wide range of intricate figures replacing the excited enthusiasm of backwood youths, loose to the rhythm of crying fiddles. Gone are the calls to individual "showoffs" to strut their stuff in opening a set.

Occasionally there comes a nostalgic yearning for the old call; "First little lady, rise and shine, hit the middle of the floor, and dance on a dime." With long skirts lifted above the twinkle of high-buttoned shoes, and her gent sashaying around to "First old gent, cut a figure four in the middle of the floor." If he was good, he clogged it.

And, of course, the personal touch is gone, when a girl in a new dress ranked, "Wipe yore hands, and blow yore nose, and swing that gal in them store-bought clothes."

And old Professor Record, ex-Confederate Army officer, who always danced in a frocktail coat, high collar and white bow tie, stiff as a ramrod from the waist up and the best buck-and-wing dancer in the Choctaw Nation from the waist down. "Now you gent with the stand-up collar, swing that gal from Pumpkin Hollow."

The Choctaw swing is gone, of course. It was a two-hand swing with chin to shoulder, arms beating the music with a pump-handle swing. "Swing yore partner Choctaw style; turn her loose and go hog-wild—sooy!"

The old singing calls are, like Old Joe Clark, "dead and gone." With my favorite verses being:

**"Old Joe Clark is dead and gone, hope he's doin' well;
He made me wear the ball and chain, till my ankles swell."**

**"Peaches in the summertime, apples in the fall,
Cain't swing the gal I want, swing no gal at all."**

(With a clog-dance turn away).

**"If you see that gal of mine, tell her if you please,
When she goes to make up bread, roll up them dirty sleeves."**

The list is long, but the new dances are fun.



THE MUSICIAN'S CORNER

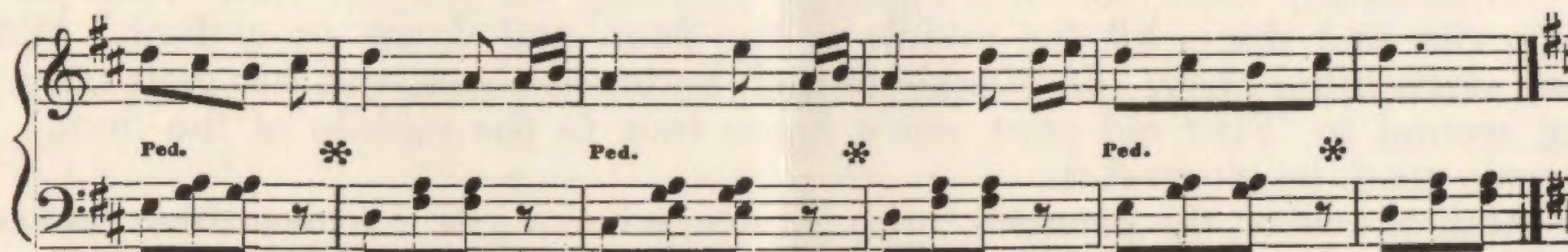
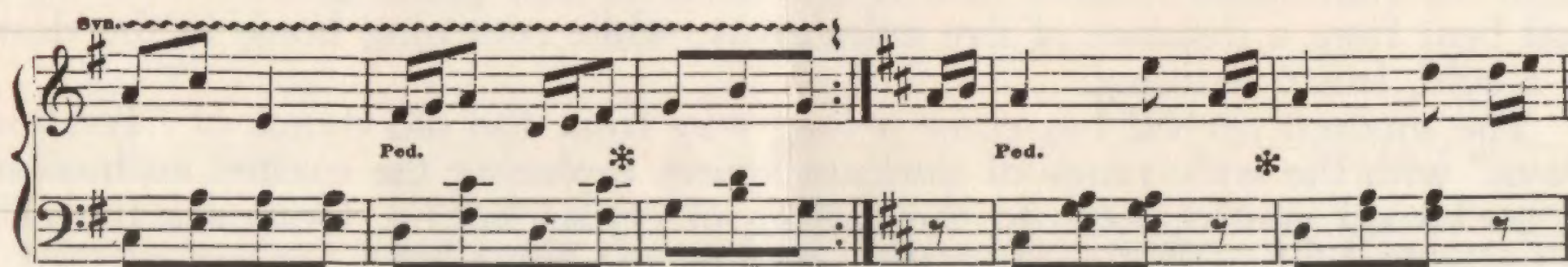
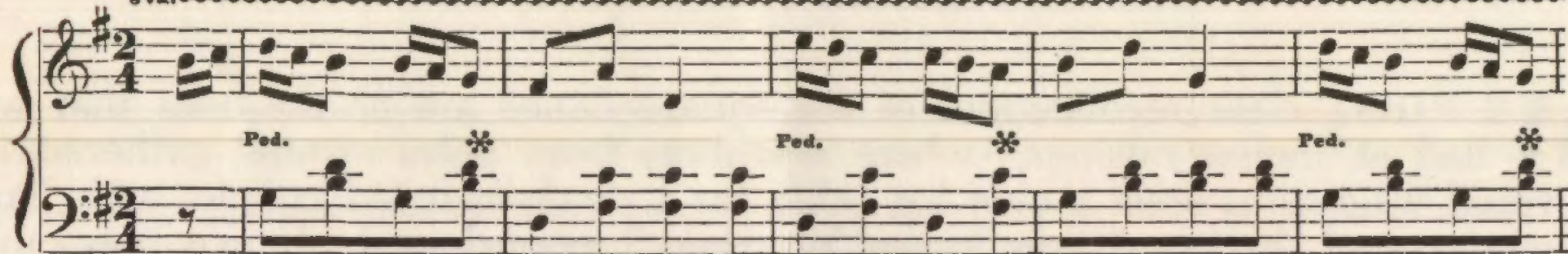
Thanks to friend Dave Briggs of Los Angeles, California, we've had the fun of looking over a music book printed in 1867 called "The Pianist's Album for Home Circle" published in Boston. The book, which is in three volumes, contains "A collection of the most favorite marches, waltzes, polkas, redowas, schottisches, galops, mazurkas, quadrilles, pianoforte gems, four-hand pieces, dances, etc." As a matter of fact, you can find music in one of these old time books to fit just about any occasion. With the help of Lunette Breazeale, pianist for the Ozark Hoedowners, we've picked out several tunes and will publish them from time to time with the hope that they may add to the collections of square dance bands all over the country. If you have any favorite tune you'd like to submit, just be sure it's an old timer (public domain) and let us have your permission to use it.

DUMBARTON'S POLKA.

BELLAK.

No. 2.

8va.



SECOND FIGURE. First two forward and back, (4 bars.) Forward again and turn opposites, (4 bars.) First four Polka, (16 bars.) Sides Polka, (16 bars.) Next two &c., ending with "All Polka." (16 bars.)

June 29 thru July 4—

PLAN YOUR VACATION NOW

—Aug. 30 thru Sept. 4

Plans are under way for the biggest, most enjoyable and most valuable square dancing vacation at Asilomar for Sets in Order's 1953 Summer Institute Series.

Well known are the names of top notch square dance personalities who will once again head the list of Sets in Order's special faculty. Here will be your chance to bring the family and have a square dancing vacation, or, as a caller, study for a week with a faculty of well-informed and enthusiastic leaders.

Site for the two summer square dance vacations is at the north end of the 17-Mile Drive on the beautiful Monterey Peninsula in Northern California—only short hours away from San Francisco and the Golden Gate, from Yosemite and Yellowstone National Park, from Los Angeles and San Diego and Mexico. A real treat for the whole family!

More information on a square dancer's dream vacation in the March issue of Sets in Order.

CALLER A vs. CALLER B or

Why Don't You Let Them
Out From That There Now
Iron Curtin?



Once upon a time there wuz two callers. Caller (A) and Caller (B). They lived in diffrunt citys. Both callers discovered "SETS in ORDER" about the same time.

Caller (A) rejoysed becuz here wuz a gold mine of informashun. With this new find he cud keep his little flock happy with all the latist stuff. Caller (B) wuz also jubilunt about his new discovery for the verry same reazon—but here simularity ended. Caller (A) kepted his little secret to himself becuz he assumed "SETS in ORDER" was a caller's itum in which the dansers woodn't be interested. On the other hand, Caller (B) got eggsited, told his dansers about it and thay got eggsited. Manny of them wanted their own pursonul copys of "SETS in ORDER." Thay discoverd square dansing wuz a nashunal pasttime and thay wanted to know more about it. Interest in the danse increased and soon Caller (B) had a ever increasing number of enthooseeastic new dansers.

Oh, yes! About Caller (A). He's still plodding along with the same old group. His dansers don't know wot goez on outside their little iron curtin.

MAN, OH MAN! WHY DON'T SOMEBODY TELL HIM TO
WIZE UP HIS DANSERS . . . ?

MAKE A DATE WITH SUZIE QUE! SEE PAGE 26.

PHRASING

Written by Terry Golden especially for Sets in Order

PART II

Here is more by that traveling square dance caller and folk singer Terry Golden on the all-important subject of phrasing. The four pages of the article in this issue, together with the first installment which appeared in January and the final two pages which will be in the March 1953 issue, comprise the largest single article on square dancing ever to appear in Sets in Order. The vital importance of the subject matter and its value to square dancers should make this series one of lasting importance.

To illustrate the point further, let's take as an example a simple and familiar tune. I suppose everyone knows the "Little Brown Jug." It is clearly phrased. Think of the tune while using the following chart, which uses actual calls instead of "X's" and "O's". In this chart each beat of the musical phrase is numbered and underlined. Instead of using just one phrase of music, I will use three, so as to carry out the idea a little further. Start thinking of the tune in your head, or start humming it, tapping your foot in time to the rhythm. The "beat" of the music is the rhythmic impulse in coordination with which you automatically pat your toe or womp your heel. That's what is underlined on the chart.

Chart B

PHRASE I

Line A	<u>Ha</u>	ha	<u>ha</u>		<u>you</u>	and	<u>me</u>	
	1		2		3		4	
Line B	<u>All</u>	jump	<u>up</u>	and	<u>ne-</u>	ver	<u>come</u>	
Line C			<u>Pick</u>	up	<u>two</u>		<u>and</u>	it
Line D					<u>Al-</u>	le-	<u>made</u>	with
Line E							<u>left</u>	foot
Line F							<u>One</u>	

PHRASE II

Line A	<u>Lit -</u>	tle Brown	<u>Jug</u>	don't	<u>I</u>	love	<u>thee</u>	!
	1		2		3		4	
Line B	<u>Swing</u>	your	<u>part-</u>	ner	a - <u>round</u>	and	a - <u>round.</u>	
Line C	<u>eight,</u>		<u>Cir -</u>	cle	<u>eight</u>	when	<u>you</u>	get
Line D	<u>your</u>	left	<u>hand,</u>		<u>Right</u>	to	<u>part-</u>	ner
Line E	<u>up</u>	and the	<u>o -</u>	ther foot	<u>down,</u>		<u>Make</u>	that
Line F	<u>Ring</u>		<u>ring</u>		<u>pret-</u>	ty	little	<u>ring</u>

PHRASE III

Line A	<u>Ha</u>	ha	<u>ha</u>		<u>you</u>	and	<u>me</u>	
	1		2		3		4	
Line B								
Line C	<u>straight.</u>							
Line D	<u>right</u>	and left	<u>grand.</u>					
Line E	<u>big</u>	foot	<u>jar</u>	the	<u>ground.</u>			
Line F	<u>Break</u>	that	<u>ring</u>	with a	<u>cor-</u>	ner	<u>swing.</u>	

Line A, the song itself, is of course, IN PHRASE.

Line B is also IN PHRASE—the first beat of the phrase of call falls at the same time as the first beat of the phrase of the song).

Line C is OUT OF PHRASE: The first beat of the phrase of call falls on the second beat of the phrase of music. The call is one beat behind the music.

Line D is OUT OF PHRASE: The first beat of the phrase of call falls on beat three of the musical phrase; it is two beats late, (which is better than being one or three beats late, but is still out of phrase).

Line E is OUT OF PHRASE: The call is three beats late; the first beat of the phrase of call coincides with the FOURTH beat of the phrase of music rather than with the FIRST beat of the phrase of music.

Line F is IN PHRASE. Being four beats late, it is not late at all, as it coincides perfectly with the next phrase of music. BEAT ONE of the phrase of call jibes with BEAT ONE of the phrase of music.

NOTE: The particular rhymes chosen don't make any difference; other calls or phrases could have been used.

NOTE: The matter of planning all your calls in 8-beat lines and then in 16-beat paragraphs is mentioned briefly later.

If a caller uses phrases of three, five or seven beats, (or anything except four beats), he will repeatedly be throwing himself out of phrase, and even if he always uses four-beat phrases but doesn't match the phrase of call to the phrase of music, he will still be out of phrase. (See chart B.) A caller who uses four-beat phrases but doesn't match them with the music is comparable to a dancer who is doing the so-called "two-step waltz" instead of the true waltz. The footwork pattern by itself, removed from the music, is the same in both cases; the only difference is the way the footwork is matched to the music. In the "two-step waltz" you're doing the *same thing* with your feet, but at a *different time* in relation to the music: The "two-step waltz" is only one beat off—and it makes all the difference in the world.

Here's another example by which you can make the point clear to yourself: Take any familiar, simple, old-time round dance where the dance steps are clearly phrased to the music, and try dancing exactly the same steps, only instead of starting right with the music, start one or two or three beats late and try to keep going that way. You will probably find that it is almost impossible to keep going "out of phrase" without the most intense concentration. Automatically, you try to fudge around and get back in phrase with the music—"in step," in other words. Do you remember the old joke about Soldier Bill? His company came marching through the home town and everybody turned out to watch. Bill was on his left foot while all the rest of the company was on the right foot. Bill's mother shouted proudly for all to hear, "Oh look! Everybody's out of step but Bill!" Well, Bill was doing the *same thing* the other boys were, and he was in time with the music. The only difference was that Bill was one beat off.

Suggestions for Beginning

At first, trying to keep in phrase is apt to hinder the caller. It may distract him and he may find himself dropping beats and lagging in an effort to get back in phrase again. Like anything else, it takes practice, but, as in other things, achievement brings satisfaction. If a caller who is a beginner starts working on it from the outset, he may find it takes a little longer to get going, but in the longer run, he will be ahead as he won't have to back-water and break his established habits, which is always harder than getting something right from the start, (just as in waltzing—the hardest people to teach are those who have been doing the "two-step waltz" for thirty years).

First of all, the caller should start by examining his calling and rearranging all his calls so that they fit into four-beat phrases. He may even find it advantageous to take pencil and paper. (Lynn Woodward of Minneapolis has worked out a prepared printed sheet for just this purpose; they might prove helpful. They are available through Folkraft Records at a nominal cost.) We've all heard a call like this (probably most of us have used something like it):

<u>Ring</u>	<u>Ring</u>	<u>Pret-ty</u> little	<u>Ring</u> (Phrasing O.K.)
1	2	3	4
<u>Swing</u> your	<u>cor-</u> ner	<u>la-</u> dy	<u>once</u> a - <u>gain</u>
1	2	3	4 5

The second line, having five beats, is out of phrase. The idea in arranging phrasing would be, in this case, to rearrange the last line so that it has only four
(More on next page, please)

beats. It doesn't matter *how* you say "Swing your corner," so long as you say it in a four-beat phrase. You could, for instance, say it in any of the following ways, (and many others, too):

<u>Break</u>	that	<u>ring</u>	with a	<u>cor-</u>	ner	<u>swing</u>
1		2		3		4
<u>Break</u>	and	<u>swing</u>	your	<u>cor-</u>	ner	<u>girl</u>
<u>Swing</u>	your	<u>cor-</u>	ner	<u>once</u>	a-	<u>gain</u>
<u>Swing</u>	the	<u>la-</u>	dy	<u>on</u>	your	<u>left</u>
<u>Then</u>	you'll	<u>swing</u>	that	<u>left-</u>	hand	<u>maid.</u>

As you see, I've made no effort to create a rhyme; that's not my purpose here; you can do that.

It's not always necessary to pack words into every beat in the line every time, so long as you account for all the beats in such a way as to stay in phrase—Ray Smith's little business, for instance:

<u>Tap</u>		<u>tap</u>		<u>tap</u>		<u>tap</u>
1		2		3		4
<u>SWING</u>	. YOUR	<u>COR-</u>	NER	<u>LA -</u>	DY	

There are four beats in the first line, but only three in the second phrase of call, but you pause, or wait, or "hold" on the fourth count, (like a quarter rest in music), so that the phrase lasts four beats, and then you can come in O.K. on the first beat of the next musical phrase.

A knowledge of music is, of course, helpful in every aspect of calling and its importance should not be under-rated, but again, obviously, you can manage without it. You can make yourself phrase conscious just by listening to music with a view for the phrasing. Some tunes have more obvious, easy-to-hear phrasing than others. As a rule, tuneful pieces having sustained tones, (fiddlers call them "low-bow" numbers), have plainer phrasing than the relatively tuneless jiggy-jiggy-jiggy-jiggy type of southern hoedown which is all rhythm and not much melody. Also, it seems as though something about 6/8 time makes the phrasing more apparent—(tunes like "Haste to the Wedding," "Rig-a-jig-jig," and "The Irish Washerwoman"). Select at first a record of a clearly phrased tune. Listen until you are sure of the phrasing, then start counting, "one-two-three-four-one-two-three-four-one-two-three-four- . . ." making sure that you're not only in time with the music, but in gear with the phrasing, too. DON'T PAUSE AFTER EACH COUNT OF FOUR! The music won't wait for you! There is no pause at the end of a phrase of music—the beat keeps right on going. The end of a phrase is marked by certain recognizable characteristics of the tune, and each tune may be different. After counting this way a while, stop, listen a while, and start counting again. Repeat this a number of times until you are sure that you automatically *feel* the musical phrase. Then have several phrases of memorized call ready, prepared in four-beat phrases. After counting a while, and if you're sure that you have the idea and are counting in phrase, start into the call, being sure to start your call on the first beat of the phrase, and being sure to stay in phrase. Do it something like this: "One-two-three-four-one-two-three-four-All jump up and never come down. Swing your partner round and round. Promenade your honey around, Promenade around the town." (This sample calls consists of four phrases of four beats each, preceded by two introductory phrases of counting.) Do this a while, all the time listening to the music,

noticing how you're matching your call to the music; then stop, listen a while, and do it some more. Then do it using different prepared phrases. After doing that a while, then *purposely call out of phrase*. Use the same call and the same words, but start the call on the count of two, three, or four instead of one. Something like this: "One-two-three-four-one-two-three-four-one-All jump up and never come down," etc. (This will make you one beat late, and make you one beat out-of-phrase.) Then do it again, starting *two* beats late, like this: "One-two-three-four-one-two-three-four-one-two-All jump up . . ." etc. Then do the same thing starting *three* beats late—"One-two-three-four-one-two-three-four-one-two-three-All jump up and never come down . . ." etc. In every case, try to listen to the phrasing of the music, so that you make yourself aware of the different feeling you get as a result. Be sure to select a clearly phrased tune—one that is so clearly phrased that you feel uncomfortable being out of phrase. Probably any or most of the tunes used in the older singing calls are good from this standpoint.

Some people may find that at first they can't detect the phrasing. If you're not sure of yourself, get some friend with a keener musical ear than yours to help you out and help you make sure you know whether you're in phrase or not. It may be some time before you get the "feel" of the thing. As you improve, try using tunes with less melody and less obvious phrasing, (the fast-flying relatively tuneless hoedown type).

Carry the Idea of Phrasing Over Into Your Dancing

Don't limit your efforts in phrasing to calling only. Make yourself phrase-conscious as you dance, too. Whenever you dance, try to listen for the phrasing of the music out of the racket the caller is making. This is apt to be difficult as the caller seldom shuts up long enough for you to get a toe-hold, but that makes it good practice, (proving that there is some good in all evil). Try counting the phrasing as he calls, "one-two-three-four," etc. Notice how the caller matches his call to the musical phrasing, (or fails to do so). Try dancing in phrase, starting each new pattern on a count of "one," and ending on a count of "four." (Some patterns will take only four beats to execute, others will take eight or more, but most patterns can be made to fit easily into fours or multiples of fours.) Try getting on your left foot on every count of "one" and try staying in step, checking yourself from time to time to see that you're still in gear. Of course, you won't always be able to phrase your dancing. The more erratic the caller, the harder it will be, and a great deal will depend upon the dancers in the square. Top callers, after several years' experience, (even those who don't phrase perfectly), come pretty close to calling consistently enough so that you can start your patterns on a "one" count and end on a "four" count most of the time.

(By the way, herein lies one advantage in the two-step over the more common one-step. If you stay with it and don't break, it tends to force you into a more perfect timing and phrasing of all dance figures, since it's harder to cut out a beat here and there.)

Then after the dance, go up to the caller, point out sarcastically that he was out of phrase most of the evening, and you will have made an enemy with almost no effort at all.

The final installment of this phrasing article will appear in the March 1953 issue of *Sets in Order*.

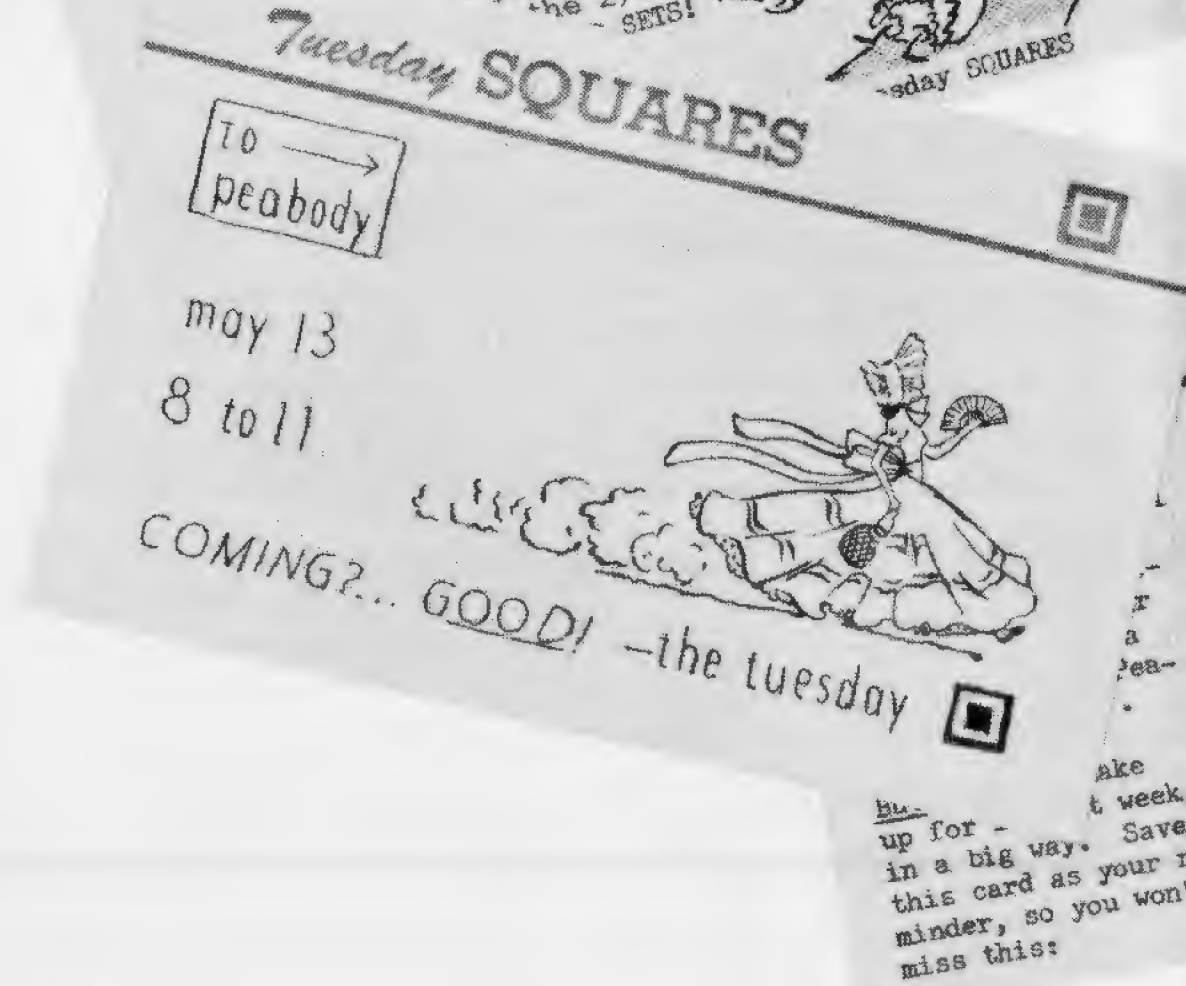
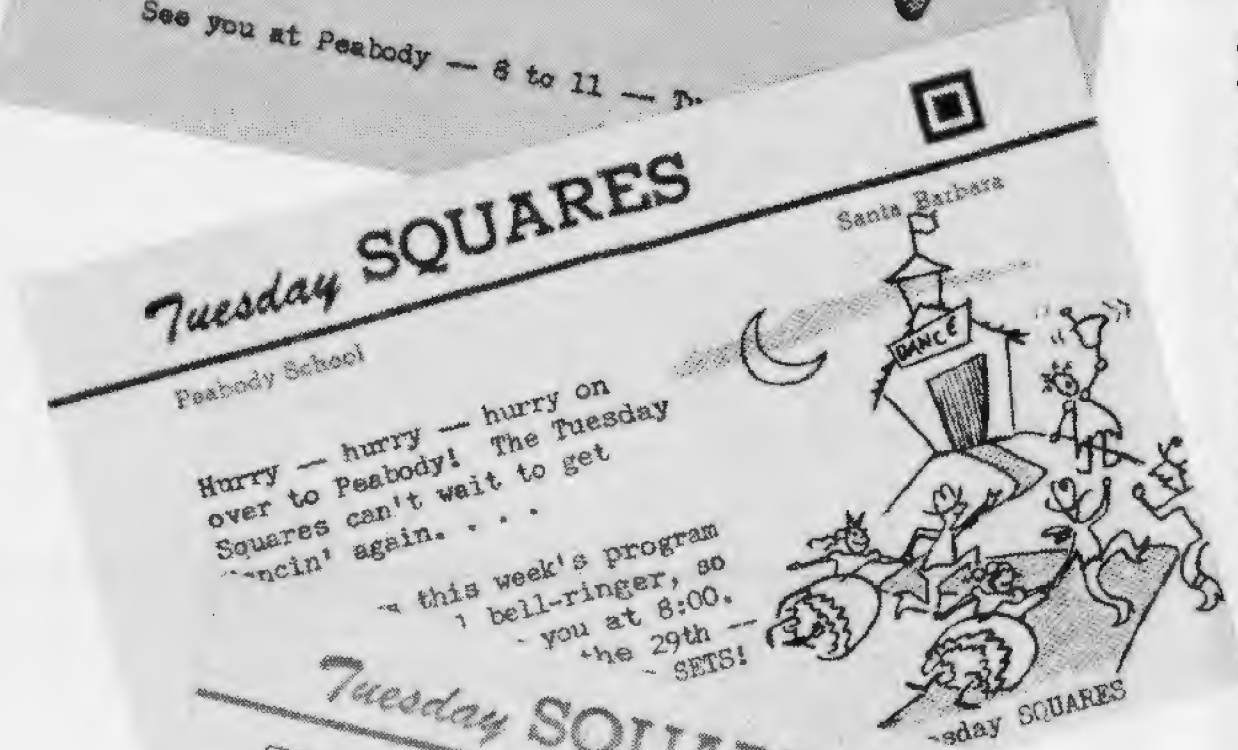
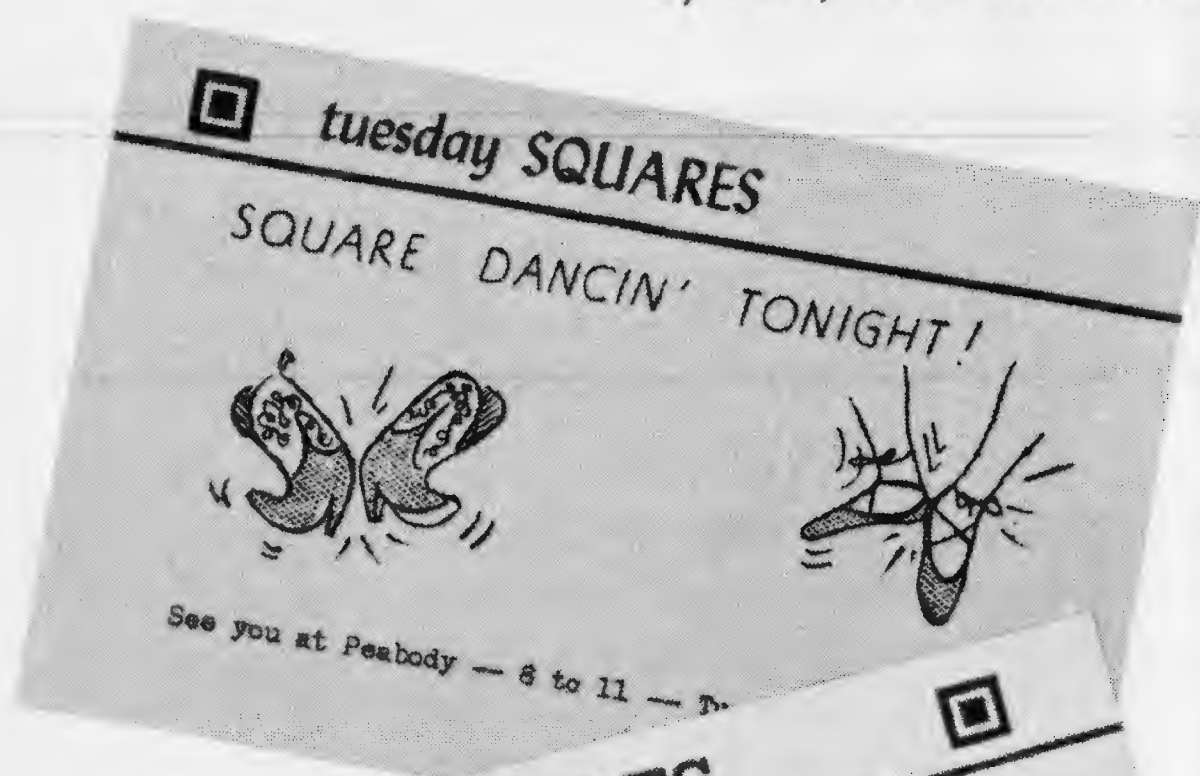
HELPS! For Your SQUARE DANCE CLUB

KEEP THEM INFORMED AND INTERESTED—OR HOW ADVANCE NOTICE OF DANCES HELPS

By Betty MacDonnell, Santa Barbara, California

VERBAL announcement of a coming dance is all very well, but when a square dancer gets a little notice in the mail—especially if it's a zippy, brief reminder—he is much more likely to make plans to hie himself to that there dance. The card seems a personal invitation, although he knows it goes out to many people.

We've used cards like those illustrated on this page to sustain the interest of the "regulars" in our Tuesday Squares here in Santa Barbara, and to remind absentees—particularly, those who leave town for several weeks on business or vacations—that we haven't forgotten them. The results are good. The returning vacationers have been showing up in droves, the first week they're back in town. Average attendance has been improved by about 150%.



While a project like this is quite a bit of work each week, it's more than worth it—and the number of people who go out of their way to say, "thank you," in person each week, is amazing. On the basis of my experience, I'd say the important thing is to keep the cards personal. For instance, those on colored stock, hand addressed and hand stamped, have been much more effective than those on standard government postcards. The latter are too impersonal and not as inviting.

I've been awfully lucky in having the help of a good artist, Bud Bottoms, who does the sketches for me, but tracings can be used. One of the most successful cards was the one of the gal scooting towards Peabody School (see illustration) — and I lifted her bodily from Frank Grundeen's (copyrighted) "Here's to Square Dancing."

Other publicity media which are effective are weekly square dance news columns in the local papers, and radio announcements. However, even with the very fine job these are doing in our town, when I mentioned discontinuing the postcards, such a yelp of protest went up that I was convinced I just loved addressing 100 postcards every week!



WANT MORE DANCE MATERIAL?

A special Caller's Edition of Sets in Order is now available to those readers who feel they would like to take a crack at some of the squares, breaks, rounds and mixers which in many cases are still in the working stages.

Not all of the dances which are sent in to Sets in Order or that are printed in the several dozen state and local callers' notes can find their way into the regular pages of Sets in Order. There just isn't room. In addition, we realize that not all of those who read Sets in Order approve of too much new material in the way of squares, breaks, and rounds, etc.

This special Caller's Edition of Sets in Order which costs an extra ten cents per issue (payable \$1.20 a year and available only to subscribers of Sets in Order) features a special four-page supplement called The Workshop.

In each issue of The Workshop there are from twelve to twenty dances which have not before appeared in Sets in Order and are published in the exact form in which they are received.

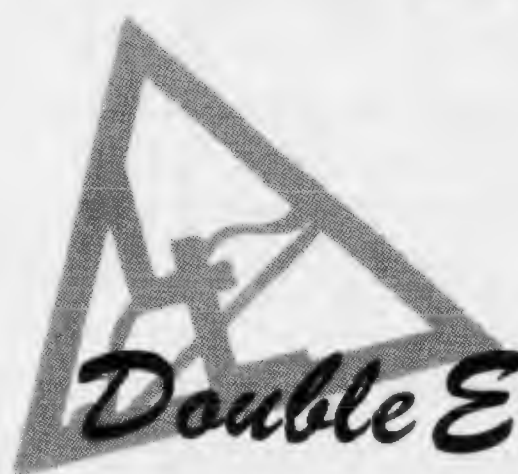
In this current issue, those who subscribe to the Caller's Edition will find the following dances:

"Allemande Left Your Corner Filly," "Two Hand Thar," "Bye, Bye, Blackbird," "Nightmare Allemande," "An Allemande Break," "Tangling," "Gardena Allemande," "The Southpaw," "Missouri Cyclone," "Hollywood Allemande," "Meet Mr. Callahan," "Colleen Two-Step," "Old Gray Bonnet," "Humboldt Hash," and "Disappointed Dames."

Those subscribing at this point will be brought up to date with the January and February supplements as long as they last. Send your request and check to Caller's Edition, Sets in Order right away so that your collection may be complete.

WOMEN on the SQUARE

THIS PAGE FOR TAWS ONLY — PAWS CAN SKIP OVER IT!



Double Elbow Dessert

INTRODUCED at a Double Elbow Club dance in Hollywood, California, by Florence Truelson, refreshment gal of the evening, this dessert, served with coffee, made such a sensational hit, we asked Florence to share her recipe. Here it is—and it's not expensive.

Beat 1 egg
 Add $\frac{3}{4}$ c. sugar
 Add $\frac{3}{4}$ c. flour, sifted
 2 tsp. baking powder
 $\frac{1}{4}$ tsp. salt
 and 1 tsp. vanilla
 Fold in 1 c. apples, chopped fine (1 large apple)
 $\frac{1}{4}$ c. chopped nuts

Spread out in 8x8 baking dish. Bake at 350 degrees, 30 or 35 minutes. Serves 4 to 6. For larger quantities, the recipe doubled, in a 9x9 baking dish, will serve 9. The recipe tripled, in an 8 or 9x13 gingerbread pan, will serve 12 or 15. One can of Rediwhip, to serve on the dessert, will serve 12 or 15.

This dessert keeps well and seems to improve in flavor and texture if made the day before it is to be used. Get your refreshment committee to try it.



Trip Tips

What with all the exciting festivals and round-ups there are to attend, and many of them out of town, requiring at least one overnight stay, hints on how to carry bulky, fluffy, space-consuming square dance dresses are welcome. Dorothy Martin, Los Angeles dancer, has a simple and effective method of transporting her clothes. First she sets up the hanger-bar across the back seat of her car (window-held hanger-bars are almost as good). She then hangs her dress over the bottom bar of a wire hanger—from the waist—so that the bodice hangs down on one



side, the voluminous skirt on the other. Laying the whole thing down flat, she carefully pins, with common pins, at the middle and the two sides of the waist so that it is secure on the bar. When hung up, the dress remains in position, folded over the hanger bar. Dorothy swears this keeps the dresses as fresh as possible. The diagrams show details. Note: You gals with sprouting ideas that might be of help to your sister square dancers, or fashion notes, and such, are invited to send them in to Women on the Square, c/o Sets in Order, 462 North Robertson Blvd., Los Angeles 48, Calif.



DAN "PAPPY" KEELEY

ALLEMANDE "Q"

Presenting an Allemande Break Pappy Keeley uses for his exhibition set.

Allemande left and allemande "Q"

It's a right and left

Now what are you going to do

Gents star right in the center of the town

Gents turn right hand lady with left hand and star right in center of set. Ladies keep going single file counter-clockwise around set.

Wink at your honey, you're corner bound

Gents star right in the center until they meet their corner lady again.

Allemande left and there you are

Swing your honey and the ladies star

Gents allemande left with their corners again, then swing their partners with a waist swing, continuing to hold on to them, but breaking and letting the ladies star right as in a star promenade.

The ladies roll away in a half sashay

Ladies break star and roll in a left face turn across in front of their partners, and catching them again around the waist.

The gents star right in the same old way

After ladies have rolled across in front of them, gents continue the star by the right.

Then spread that star away out wide

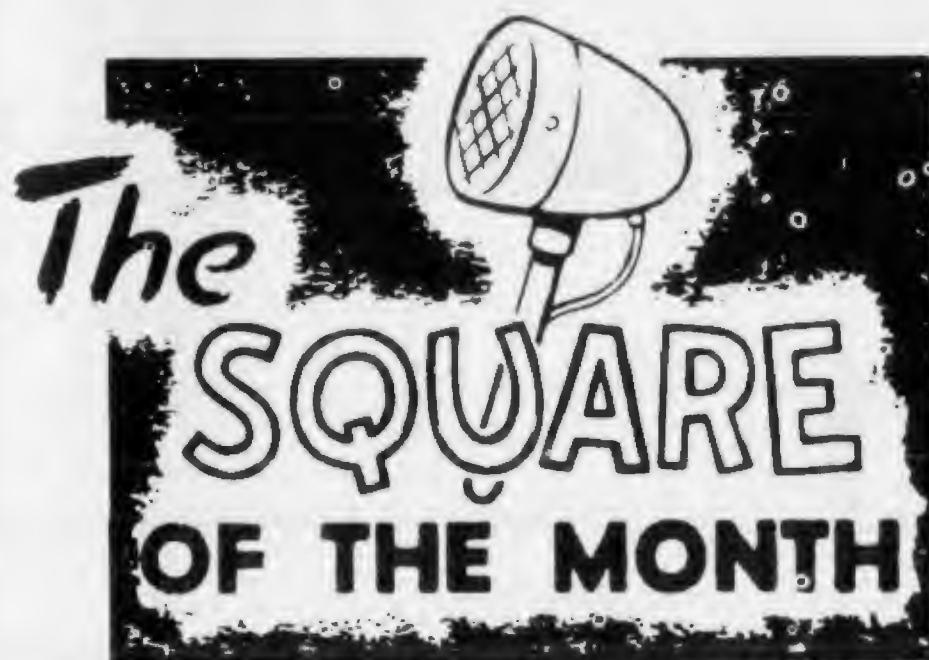
Partners release waist hold and spread out to arms' length in a wide star, continuing to hold hands.

The ladies cross over in front of your man

Then duck right under for a left allemande

From the spread star movement, the ladies cross over in front of their partners, duck under the gents' right arms at the same time the gents release right hands and their partners' left hands, for an allemande left.

Partner right and a right and left grand.



AROUND his native Little Rock, Arkansas, and wherever he goes, they call Dan Keeley, "Pappy." He's been calling for about four years, "strictly by accident on my part," he says, but through "ulterior motives of my pretty little taw." He and Aileen had been square dancing for about six months when they were appointed to head the recreation committee of their Sunday School class party. They decided to introduce the fun of square dancing.

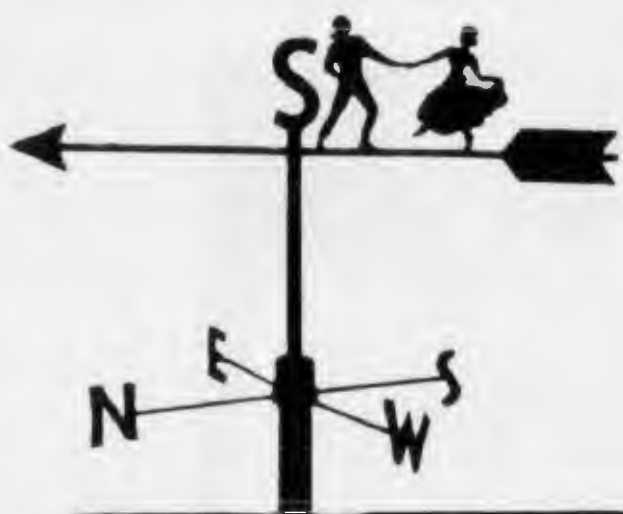
The party was just five hours away when it occurred to Pappy to inquire who was going to call the dance. His wife informed him that he was! After considerable argument, Pappy consented, and with his one square dance record, he did the only three calls he thought he might remember, Cowboy Loop, Texas Star, Six to the Center, over and over. The class had fun, Pappy got his "calling feet" wet, and he and Aileen have been wading around the country calling and dancing ever since. They also have an exhibition set, "The Arkansas Ramblers."

Pappy has the well-earned reputation of being a sensational caller, one whom it's fun to watch as well as dance to. He flails his arms like a semaphore, taps his foot in rhythm, and every inch of his rangy body expresses the same rhythm that comes over in his calling. Dancers just can't help catching some of Pappy's spontaneous good spirits and have a whale of a time dancing. "Crawdad Song" is one they particularly like to hear him call.

Three couples, says Pappy, set him on the right track when he started. They are the Guy Gentrys, Jimmy Clossins, and Fred Collettes, and to them he's everlastingly grateful.

'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, Calif.



Florida

The National Folk and Square Dance Club has a dance each Friday at Vasa Hall in Miami, with good music and callers Rush Thomas, Gordon Blaum, Lester Linn, "Singing Van." Dance clinics at which new figures are analyzed and new calls are taught, are held regularly for members. Dr. Harvey Lee, Surfside, club president, tells of much interest in the club.

Utah

The Calico-Jeans Club of Southern Utah's Dixie will hold its 2nd Annual Square Dance Jamboree in St. George, February 20th and 21st. There will be a luncheon and fashion show of square dance togs Saturday afternoon, a callers' clinic, and other attractions besides the all-important dancing at night.

Michigan

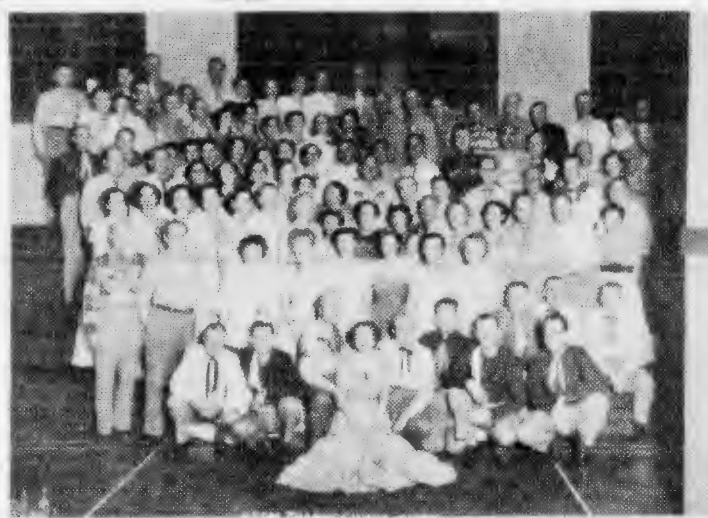
The Federation of Western Square Dance Clubs of Detroit, comprising six clubs which do Western style dancing, held its first dance of the year at Lasky Recreation Center, November 29th. Twenty sets attended, to dance to the music of Bauman's Orchestra and the calling of Mildred and Lee Brennan from Circle 8; Art Erwin from Hayloft; Art Carty from Swing 'Em in Gingham; Don Fitch from Wagon Wheelers and Belles and Beaux; and Reed Hagen from the Merry Mixers. Al Brundage called for the January 31st dance at Mackenzie High School.

Ypsilanti, Michigan, is the scene, each first Sunday of the month, of the business and workshop meetings of the Michigan Square Dance Leaders Assn. Officers for the coming year are Art Erwin, Detroit, President; Don Fitch, Detroit, 1st Vice-Pres.; Mel Davey, Highland Park, 2nd Vice-Pres.; Julia Sanford, Detroit, Secy.; and Al Durham, Detroit, Treas.

Kansas

Kansas callers have organized into a working team known as the Kansas Square Dance Callers' Assn., with officers Frank Pecinovsky, Kansas City; Roy Groe, Wichita; T. J. Miller, Olathe; and Lyle Johnson, Topeka. The state is divided into four areas, so that callers may get together in their respective areas without too much traveling. Then there is a general meeting to plan state gatherings. First festival is being planned for April 25th in Topeka, at the Municipal Auditorium, which will hold 125 sets of dancers.

The American Legion Club at Dodge City, Kans., has a major part in promoting square dancing in Southwest Kansas, sponsoring public square dances every second and fourth Saturday. They try to bring in a variety of callers, with Cal Golden of California, and Ray Smith of Texas already having made appearances there.



Pictured here at their 1952 Thanksgiving party are the 49-ers Club of Kansas City, Mo.

Indiana

The Indiana Square Dance Callers' Assn. was organized on December 7th in Indianapolis. Officers elected are Ron Rich, South Bend, President; Max Forsyth, Indianapolis, Vice-Pres.; Edith Sostack, South Bend, Secretary; and Paul Brading, Indianapolis, Treasurer. Members of the executive committee are Ray Bauer, Walt Dickey, Charlie Sanford, Bob Taylor, and Bob Short.

Pennsylvania

Square dancing in the North Penn Valley Area just north of Philadelphia is really booming what with the Jarrettown Square and Circle Club, the Tyro Grange Hall Group, and the Calico Club. John Fisher, of Lansdale, recently called a dance, also, at the SkyTop Lodge in the Pocono Mts., and as a result will run a series of Country Dance Nights for them in the spring. Folks interested in receiving the "North Penn Valley News," may call John at Lansdale 3798.

New York

Slim Sterling edits the bi-monthly bulletin, "Swing Your Partner," for the Westchester Square Dance Assn., affiliated with the Westchester County Recreation Commission. Reports on local dances are given, announcements of classes, and the square dance calendar for the area. Altogether, the newsy bits make interesting reading, and the information contained is lapped up with zeal by the square dance enthusiasts around and about.

Wisconsin

The 300 members of the Pioneer Round Dance Club were entertained at the Blatz Auditorium, Milwaukee, on November 4th. The club was organized in 1950 by Bill Barr, who now teaches rounds in Sacramento, Calif. Harry Jashinsky directs the club dancing and serves as its chairman; members come from Racine and Milwaukee counties, and they know between 60 and 70 dances.

Connecticut

"Walt Finger and His Hired Hands," a square dance band, ran a benefit square dance in the American Legion Hall, Stratford, recently, for Donald Metcalf, a Wilbour Cross Parkway hit-and-run victim. 232 people came, besides the orchestra and refreshment workers. A hat game and an umbrella game were introduced for stunts, as well as a grand march. All services were donated and \$570.90 was collected for Metcalf.

Texas

The 3rd Annual Southwestern Square Dance Festival in Dallas, Texas, on Dec. 5-6 is now an affair of booming history, with some 6000-plus square dancers in attendance. Co-sponsors were the Dallas Federation of Women's Clubs and the Dallas Morning News, with the Southwestern Callers' Clinic co-operating. The Federation's scholarship fund benefited by this huge dance, which was smoothly organized under Lee Bedford, Sr., as General Chairman. Thirty-two callers took turns at the mike on Friday night, and thirty-two *different* ones on Saturday night. MC for the event was Bob Osgood, of California.

Big State Club, which meets second Saturdays in the Hilton Hotel Ball Room, Fort Worth, recently entertained representatives from all over the state, and from California. One couple was present from Calgary, Canada. Joe Lewis was the guest caller, and Bill Palmer of Fort Worth was M.C.

Clyde Jones, of San Antonio has begun a monthly news letter called, "Square Your Sets" to his Kerchief and Calico Club there. Among items is one telling of the trip Clyde and his taw, Thelma, took to Tampico, Mexico, last summer, where they gave a series of square dance lessons to the American Colony. One lady rode a train 100 miles to Mexico City and then flew by air from Mexico City to Tampico to get in on the lessons. (And we gripe when we have to drive across town!)

Arizona

The 6th Annual Square Dance Festival and Fiddlers' Jamboree to be held in Phoenix, Arizona, on February 5-6, announces contacts for various elements of the big affair. If you're interested in doing an exhibition, write Bill Yates, 2202 W. Hayward. If you want to call, write Jim Girard, 2609 W. Marshall. If you want to do a round dance in the style show, write Irene Porter, 2931 N. 15th Ave. For Fiddler's Contest, write Roy Sheppard, Rt. 1, Litchfield Park. For housing, write Joe Miller, 1138 W. Willetta. Registration goes to Square Dance Committee, Arizona Republic, 120 E. Van Buren, Phoenix. Cost, \$1.00 per person per evening. For general information, write Mike Michele, 708 E. Garfield.

GLOW WORM GAVOTTE

Music: "Glow Worm," Windsor 7613, L. Shaw 105, Imperial 1044, MacGregor 310, and Old Timer 8004.

Position: Open, inside hands joined, facing LOD.

Directions for man, lady does counterpart.

Measure

Pattern

- 1-2 One, two, three, point; One, two, three, point;**
Starting on outside foot, take three steps forward walking lightly on balls of feet, then point free foot (man's R) forward with a light touch. Repeat, starting on the inside foot.
- 3-4 Step, behind, step, point; Step, behind, step, point;**
Face partner and move sideways in LOD: Step L to side, step R behind L, step L to side, point R toe lightly across in front of L (or this may be a swing). Repeat on R, moving in RLOD.
- 5-6 Cross, 2, 3, point; Cross, 2, 3, point;**
With man's R and lady's L hand still joined, exchange places with three light walking steps, turn to face partner and point free foot forward. Repeat back to place. Lady makes a L face turn as she crosses under man's R arm both times.
- 7-8 Two-step; Two-step; Two-step; Two-step;**
Take closed position and do 4 CW turning two-steps traveling CCW. In California, the usual practice is for the lady to twirl twice instead of the last two two-steps.

PART II

- 9-10 Walk, two, three, point; Slide, two, three, dip;**
Repeat measure 1; then turn in to face partner, take 3 sliding steps in RLOD (starting man's R), on 4th count, dip back quickly on opposite foot (man's L) bending knee and raising other foot off floor, at same time changing hand holds and turning to face RLOD.
- 11-12 Walk, two, three, point; Slide, two, three, dip;**
Repeat measures 9-10 starting forward in RLOD, sliding in LOD, and dipping back on man's R and lady's L. End facing LOD.
- 13-14 Twirl, twirl; Twirl, twirl (dip);**
As man walks ahead, lady twirls R face under his L arm (and her R). In some parts of the country this is 4 twirls, in other parts just 3, followed by a quick dip back on man's L in closed position and a short step forward.
- 15-16 Two-step, two-step; Two-step, two-step;**
Here again it is common practice in California to substitute twirls for the last two two-steps as in measures 7-8. In some parts they omit the last little step of measure 14 and do 3 CW turning two-steps starting on the man's R and end with one twirl.



ON THE COVER

It's not just that February is the shortest month of the year, but every month proves to be a problem to Mr. and Mrs. Square Dancer when they try to get in all their square dance dates. Our "typical couple" is portrayed on our cover by Pat and Royal Kemp of the See-Saw Squares, North Hollywood, California.

"JUBILEE" T.V. SHOW FEATURES SQUARE DANCING

CLUBS SCHEDULED FOR FEBRUARY

All-American Jubilee, the Channel 7 at 9:30 TV show on Tuesday nights that has really made a name for itself among the square dancing fraternity, will feature the following callers and clubs during the next several weeks: Ray Orme (Clover Leaf Squares); Lefty Davis (Square Pegs of Compton); Dave Clavner (Sashaways); Ed Gilmore (club to be announced); Margie and Ozzie Stout (Shindiggers). Bob Osgood is in charge of square dancing on this hour-long show, whose musical star is Merle Travis.

BEGINNERS GRADUATE

On page 21 of this issue of Sets in Order, you'll find pictures taken at the Graduation Party for the beginners from the series of classes sponsored by the 4th District, A-Square-D. This whole achievement was a howling success climaxed by the party in the lovely Mayflower Auditorium, Inglewood, on Dec. 29. 45 squares were in attendance, about one-third of which were made up of experienced dancers, who got right in and danced with the newcomers, making a lot of fun for everybody. Callers who had previously donated their time and talents to teaching, and were also present at the party were: Vera Baerg, Clarke Kugler, Gerald Reeser, Walt Woodham, Ruth Caruthers, Brownie Brown, Ronnie Richards, Oliver Flint, Merle and Joy Cramlet. Music was furnished by Leonora Young and Geo. Zazadil, and some of the dancing ladies proved they could also cook by contributing an array of mouth-watering cakes. Earl Heal, Director for the 4th District, was sparkplug for this most worthwhile activity.

COW COUNTIES ACCOUNTS

Lefty Allemande's Kiteliners entertained Arnie Kronenberger's Rinkeydinks from Hollywood on January 8th in the shiny new cafeteria on the Orange Show grounds in San Bernardino. It was the 2nd Anniversary of the Kiteliners and other guests included a square from Sunny Hills and members of the Yucaipa Club. It was a large square dancing even with Lefty and Arnie taking turns at the mike.

Highland Swingers collected toys at their Christmas party for the Santa Claus Corp., a San Bernardino group organized to help needy children in the area. Ed Gilmore calls for Highland Swingers.

HOLLYWOOD HI STEPPERS ANNIVERSARY

Hollywood Hi Steppers celebrated their first anniversary on Jan. 7, with 350 members and guests on hand at Thomas King Jr. High in Hollywood. A hearty potluck dinner preceded the dancing, with squares being called by Bob Osgood, Ray Shaw, Ralph Maxhimer, Homer Garrett, Clarke Kugler, Gerald Reeser, Joy Cramlet, Ivan Lowder and Gordon Moss.

Levis and Laces entertained with exhibition dances. Lucille Berry cut the huge three-tiered cake and two ceramic round dance figures on the cake were made by Harriette Blohm. Joe Therien is president of this group, which is primarily devoted to round dancing.

ROUNDUP REMINDER

February 15 is the date of the Valentine Roundup of the A-Square-D 3rd District, with Al Majors as Director, at Culver City Veterans' Memorial Auditorium. Jonesy and Bob Osgood will be the M.C.'s.

OUT EASTWARD WAY

Belles and Beaux of San Gabriel (Verne Lynch, caller) surprised Minnie and John Dienst by presenting them with a gold certificate of Life Membership honoring their golden wedding anniversary. Roy Anderson, outgoing president, made the presentation. Geo. Matson will pilot the club during the coming year, assisted by Ferne Woods, Naomi Reed, and Cecil Miller. The club meets 1st and 3rd Fridays at 535 W. Roses Rd., San Gabriel.

After teaching many beginners to dance, caller Bob Ruff and his wife Babs, of Whittier, were convinced that a fashion show of western wear would help solve many of the problems that confront beginners when they think about that first dress or shirt. They up and did something about it last month at the Ocean View School. Models were 15 couples of Ruffs and Ruffles, and Belles & Beaux Shop of Anaheim. Narrator was Evelyn Seilheimer, who was one of the original group dancing in Bob's back yard, after which she started making square dresses which are now in steady demand.

The fashions were shown in three groups (1) Creations by individuals from patterns and ingenuity; (2) Originals "made by Evelyn"; (3) Gowns from the Belles & Beaux Shop. Evelyn Frisbee, of Belles & Beaux, narrated for her fashions and her caller husband, Don, made a guest appearance.

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

DEL REY: On Dec. 19, the Mono Square Wheelers elected Sam Ferenc, Pres., Bob Baker, Vice-Pres., and Opal Baker, Sec.-Treas. They also voted to drop Mono from their name. Mono is the name of a local Indian tribe and was originally included to conform to a custom of member-clubs of the "Royal Order of Blue Butte-s." Membership now stands at 99. Twelve squares whooped it up at the club's holiday dance at Danish Hall, to the calling of Bob Baker, Selma; Mack Slatten, Lemoore; and Claire Smith, White Salmon, Wash.

STRATHMORE: The Awa Wego Club and caller Hunter Crosby, of Three Rivers, danced the New Year in at a grand party, complete with food, at the Strathmore School.

MENDOTA: Here is a real good report on a vacation trip taken last fall by caller Carl Foster of Mendota. He and his wife were gone 30 days, travelled through 10 states, attended 22 dances, and guest-called at 21 of them. Carl's most significant comment, "The friendly hospitality found at every stop was something to write home about."

GRATTON GRANGE: The Gratton Grange Dancers celebrated Christmas on Dec. 16 with a chicken dinner and lots of fun square dancing. They happily welcomed back Thelma Kindle, who had been ill. The Grangers resumed their regular schedule on Jan. 6, dancing every Tuesday, with Charlie Hull of Le Grand as caller.

DINUBA: Caller Joe Moran of Visalia really put on a "good one" for his Dinuba group at their regular first Saturday dance, Jan. 3, in the Grange Hall. Several out-of-town guests were present and caller Bernie Ward of Fresno did a bit of guest-calling. The pies were delicious!

LE GRAND: Caller "Good Time Charlie" Hull is justly proud that out of a total population of 400 souls in Le Grand, about a quarter of them are square dancers. The folks completed a beginner course, Dec. 13, and celebrated with a graduation, dinner-party at which they were presented with diplomas from "Charlie's College of Choreography." The group has organized as an open club and will meet the first three Saturdays each month in Le Grand High School Gym.

KINGSBURG: The Red Barn Toepointers, who meet each month in their own red barn on the Walt Satterburg ranch, celebrated Christmas with a chicken dinner on Dec. 27. Bertha Anderson furnished the 12 fried chickens, and after eating, the group squared up for a rip-roaring dance with Charlie Hull calling.

FRESNO: A large group of dancers and callers ganged up New Year's Eve at the Hugh Tucker ranch for an out-of-this-world party, after which they ate Joe Whittington's famous ham and eggs. Callers were Joe Stockton, Red Leming, Bill Richardson, Dingie Wheler, Ed Norby, Bernie Ward, with Ann Polacek doing some charming chanteuse-ing.

SAN FERNANDO SASHAY

By Larry Shiffer

One important item to finish up for 1952, and then we'll get going on '53. You know, nearly every club gave some sort of a shindig during the holidays. They were all fun. They were also a lot of hard work on somebody's part, so let's give one big thanks for all the club officers, hosts, hostesses, dishwashers, clean-up crews, and everyone who put out so much effort to make the parties jump.

Now comes Valentine season and partners teaming up with matching torn valentines. On through April's Fool (and somebody will think up a theme for that one) and May Day, with maybe a maypole to dance around. The thing is, you'd better keep your dancing shoes handy because you might miss some wonderful fun at these 1953 square dances.

Try Howdy Podners (Bill Hiney) every Saturday at Albers & Cedros, Van Nuys; Dipsidoos (Russ Gleason), at North Hollywood Jr. High; Double V's with Wayne Warga; or Do-C-Do's with Jonesy. If you're a beginner, try Sherm Chavoor at John Burroughs School, Burbank.

If you ask around, you can probably get a bid to Tarzana, or Mavericks, or Jeans and Janes, or Squares, Ltd., all wonderful clubs. If you're single, you'll find a lot of dance-partners at any one of the Bachelors 'n' Bachelorettes groups. If round dances are real interesting to you, there's Hi Steppers, Merry Go Rounds, or Round Robbins.

After a very festive Christmas party, officers of Whirlaways bowed out to big applause. Allen Pollock turned the gavel over to Everett Griffith, who will preside for six months, with Harold Allen as Vice-Pres., Virginia Weis as Secy.; Clark Wallace as Treas. New policy for the club is one dance a month, 2nd Tuesday, with Al (Lefty Allemande) Lockabey, calling.

See Saw Squares found a new way to bring fun to someone when, at one of their recent dances, they collected used records and old square dance clothes from the members. 250 records and piles of clothes came in, the records being sent to the Veterans' Hospital at Sawtelle, where they are used for therapy; and the clothes to the hospital at Norwalk, where there is a square dance group.

Griffith Squares is a newly organized group dancing every Tuesday (except the fourth) at Griffith Park Playground, with Max Wolf calling. It's open.

Max Wolf also calls the Dudes and Dolls Intermediate dance at Reseda Park Playground every 1st and 3rd Friday. This is open, too.

PLANS FOR LOCKEFORD MIXERS

Lockeford Mixers are changing the location of their 3rd Saturday Jamborees to the Boy Scout Bldg., Hale Park, in Lodi. Each month a different well-known caller will be at the mike, and he will be announced well in advance. Jack McKay of San Francisco will call on February 21st. Visitors are welcome.



THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

FEBRUARY 1953

ALLEMANDE LEFT YOUR CORNER FILLY

By Glen Pond, Island Park, Idaho

Allemande left your corner filly
Back to your honey and swing her silly,
Allemande right the right hand dame
A left to your own go 'round the same,
Gents star right and around you go
All the way around to your own little doe,
With a left hand 'round just like you are
The corner by the right for the wrong way thar,
And you back up boys with the wrong side car,
Now the gals keep goin' the way you are
Gents reverse that inside star,
Go twice around from where you are,
Skip that gal and turn the next with a right hand
'round,
A wagon wheel roll when you come down,
Catch by the left for a do paso
Corner by the right and around you go,
A left hand around your own little maid
A full turn around and a promenade.

TWO HAND THAR

An Original Call by "Zeke" Fallis, La Mesa, Calif.
First and third you bow and swing
Go up to the middle and form a ring
Circle half with the dear little thing
Go right and left thru and turn right back with
a Suzie Q

Opposite right, right hand 'round
Partner left, left hand 'round
Opposite right, and partner left like allamand
thar

Back up boys, in a two hand thar
When you get home you throw in the clutch
and put'er in low

Go all the way 'round, meet your partner with
a do pas o

Only two couples working to this point. You
must be in home position when you throw
in the clutch in order to meet your partner
at home for a do pas o.

That's partner left, left hand 'round
Opposite right, right hand 'round
Partner left and sides cut in
Your corners all, with the right hand 'round
Back to your partner with the left hand 'round
Go all the way 'round

To the right hand lady with a full turn 'round
to a wrong way thar

Back up boys, in a left hand star
Shoot that star to a left allemande

Partner right, go right and left grand, etc.

This gives each gent his right hand lady for
his new partner.

Repeat for head gents and twice for sides.

BYE, BYE, BLACKBIRD

A couple of breaks, intros or endings to be
used with the popular "Bye, Bye, Blackbird."

Presented by George Waudby, Tucson, Ariz.

Allemande left, and allemande thar
Right and left and you form a star
Bye, bye, my little blackbird
Shoot that star with a full turn around
Grand right and left the wrong way round
Bye, bye, my little blackbird
Sashay round your honey when you meet her
Swing her once or twice then promenade her
You get a line and I'll get a pole
We'll promenade to the crawdad hole
Blackbird, bye, bye.

Allemande left and a right to your girl
It's a wagon wheel and you make it whirl
Bye, bye, blackbird

Hub flies out, rim flies in
Grand right and left around the ring
Bye, bye, my little blackbird
Sashay round your honey when you meet her
Swing her once or twice then promenade her
Promenade that long lost mile
And when you get home, balance awhile
Then hip swing your little blackbird.

NIGHTMARE ALLEMANDE

By Walt St. Clair, Tustin, Calif.

Allemande left, we're on our way
It's a right and left and a half sashay
Re-sashay, go all the way around
Gents star right from where you are.
To the opposite gal like an allemande thar
And back up boys, but not too far
Swing with the left like an allemande U
Go right and left and turn back two
It's a right and left to a left hand swing
The four ladies chain across the ring
To the opposite gent like an allemande thar
Back up girls in a right hand star
Shoot that star with a full turn around
Gents star right on a heel and toe
To the opposite gal for a do-pa-so
Partner left and corner round
Partner left and a full turn around
And on you go with a right and left to a do-
pa-so

It's corners left and back to the bar
Into the middle and form a star

A left hand swing and on you go
And do-sa-do on the heel and toe
Then you back right up for a do-pa-so

It's partners left and corners right
Partner left and a full turn brother
On to the right and promenade another.

Men now have original corner girl.

AN ALLEMANDE BREAK

By Arthur C. Erwin, Detroit, Mich.

Allemande left and allemande thar
Right and left and form a little star
Back up boys but not too far
Shoot that star it looks like rain
Right and left and the ladies chain
Chain 'em across but not too far
Ladies turn opposites to an allemande thar
Back up girls in a right hand star
Shoot that star go down the lane
It's right and left and the gentlemen chain
Chain 'em across but not too slow
Meet your opposite with a do-paso
This partner left, your corner right
Come on boys we'll dance tonight
Partner left go all the way around
Promenade old timber as you come down.

TANGLING

By C. H. Brownlee, Austin, Texas

One 'n' three balance 'n' swing
Go forward up 'n' back t' th' ring
Forward again 'n' opposites swing
'N face th' outside o' th' ring
Split your sides that ought'o be fine
Turn right 'n' left 'n' form a line

Stand beside corners.

Forward eight 'n'
Back in time—side gents swing
With an elbow swing—opposite lady
A turkey wing
Side ladies chain-across th' lane
Opposite left—then do it again
Forward eight 'n'

All 8 opposite partners
Back with you—forward again 'n'
Pass thru—Turn t' th' left
In single file
Form a wheel 'n' spin it a while
Gents reach back with your right hand
'N' walk right into a right 'n' left grand
A right 'n' left 'n' don't be late
Meet your partner 'n' catch all eight
With a right 'n' halfway round
Back with th' left 'n' all th' way 'round
'N' promenade that corner gal

Gents 1 and 3 with RH ladies

Gents 2 and 4 with corners

All around th' old corral
But one 'n' three
Alas alack—You're goin' wrong
So turn right back 'n' four in line
You travel

Once around th' gents unfurl
Back t' place 'n' th' ladies whirl

Place in circle

Now you swing that opposite girl

Proper sequence

'N' promenade
You promenade 'em home
Right back home you swing 'n' whirl
Everybody swing your girl

Everyone with opposites.

Mr. Brownlee adds — "with apologies to some California callers."

GARDENA ALLEMANDE

(Dave Clavner)

Allemande left for a right way thar
A right and left and form a star
Original RH lady.

Back around, boys, in a RIGHT hand star
Shoot that star with a full turn around
A right to your corner as she comes down

Original partner.

Go once and a half to a wrong way thar
And back around, boys, in a LEFT hand star
Shoot that star to a left allemande

Gents break star and walk forward around
partner to original corner.

A right to your honey and a right and left
grand . . . etc.

THE SOUTHPAW

(Author Unknown)

Presented by Tom Mullen, Houston, Texas

Head two gents and your corner maid
Up to the center and back to the shade
To the center again, turn the opposite lady with
the left hand around

Corners all with the right hand round
Partners with the left as you come down
Corners again with the right hand round
Go all the way around and out to the left
It's left to the next and pass right by
And swing the next one on the sly

Original right hand lady.

All around your left hand lady
See-saw your pretty little taw.

Repeat 3 more times to get original partners
back.

MISSOURI CYCLONE

By Russ Gleason, North Hollywood, Calif.

Ladies to the center and back to the bar
Gents to the center with a right hand star
All the way round on the heel and toe
Partners left and a do paso

With a right hand around the corner girl
Back to your own with a left hand whirl
Four ladies chain three-quarters round

Gents you turn this gal you've found
The ladies star across the way
Turn that gent but don't you stay

For the ladies chain three-quarters round
Gents you turn 'em twice around—

Put the gals in the center for a star promenade
Star promenade the wrong way round

Gents turn them with the right arm around
the ladies' waist and don't turn loose but stay
with them for a wrong way star promenade.

Come on boys you're goin' to town
Gents roll back and take a backtrack
Turn your own with your left hand
To the right hand lady for a right allemande
And the wrong way round with a left and right
grand

Wrong way round on the heel and toe
Meet your honey with a do paso

It's partners left go all the way round
Corner gal with the right hand round
Back to your own with the left hand round

Swing with the corner when she comes round—
and promenade or ?

HOLLYWOOD ALLEMANDE

(Dave Clavner)

Allemande left and a right to your pard It's a wagon wheel, but not too hard

Full turn around partner and spin as in regular wagon wheel.

Catch her with the left like an allemande thar

As ladies complete spin, gents step to outside and catch partners with left forearm hook. They then walk into the center to form a right hand backward star.

Back around, boys, but not too far

Shoot that star and on you go

It's a wagon wheel and don't be slow

Gents break out of backward star in usual way, give right hand to RH lady, take forearm hold and do full turn around and spin as in regular wagon wheel.

Catch her with the left and do-paso

As ladies complete spin, gents step to outside and catch new partners with left forearm hook to commence do-paso.

It's corners right and back to the bar

Continue do-paso.

Four gents center with a right hand star

Gents do not finish do-paso with usual turn in place, use forearm hook instead to release partners and form RH star in center.

The opposite gal with a left allemande

Original corners.

Partner right and a right and left grand . . . etc.

MEET MR. CALLAHAN

By Rose Zimmerman

Music: Meet Mr. Callahan—Capitol #2193

Formation: Open dance position facing LOD.

Directions for gent. Lady does counterpart.

Measures:

- 1-2** Walk forward L R L R. Balance away from partner. Balance towards partner.
- 3-4** Repeat measures 1-2.
- 5-6** Face partner, release hands and walk backwards L R L R (gent moves into center, lady away) Balance L. Balance R.
- 7-8** Walk towards partner L R L R. In Social Dance Position pivot CW. L R L R.
- 9-10** Facing partner, gent's R hand and lady's L hand are joined. Free hands extended to side. Step sideways L, step R behind L, now a quick step L to the side, and a quick step R across in front of L, then step L to the side and put weight on it. Repeat same moving to the right. (RLRLR)
- 11-12** Gent makes one complete turn to the left (CCW) in 8 short steps, lady makes a Jo Jo roll to the left and walks around with the gent who supports her on his R arm. She unrolls on counts 7 and 8, to face man again. Keep same hands joined.
- 13-14** Repeat measures 9-10 (keep it light).
- 15-16** Release hands and take 4 Buzz steps turning away from partner. (Gent L, lady R). Rejoin inside hands. Step on inside foot (Gent R, lady L). Brush outside foot forward and point toe to the ground.

COLLEEN TWO-STEP

Coral Record 60828—"Meet Mr. Callaghan"

Music recorded by Lawrence Welk

Dance originated by Murle and Ariel Marquis

INTRODUCTION:

(Girl at man's R both facing LOD, arm in arm as for promenade. Wait 4 measures.)

PART I:

(Counter footing) Walk L-R forward, 3 two-steps LOD (L&L, R&R, L&L), turn separately to face RLOD, and girl again takes his arm—she is now at his left;

Repeat in RLOD (R-L) (R&R, L&L, R&R), turn separately as before, to face LOD (this time joining hands—man's R and girl's L—at completion of turn);

Walk L-R (swinging hands forward) on first measure, on second measure girl rolls in with a yo-yo whirl, taking 3 steps, while man does two more walking steps (L-R); footing now becomes identical, with 2 two-steps forward LOD (L&L), (R&R);

On next two measures girl does a yo-yo out, yo-yo in, while man two-steps L ahead and R in place. On third and fourth measures, couple (in yo-yo position) makes L face turn $\frac{3}{4}$ around, using 3 canter steps; on 4th count man steps forward on R foot, as girl rolls out (not too far) with 2 steps. (Footing now becomes counter again.)

PART II:

(Partners facing, closed dance position, man's left side to LOD) Balance back on L foot, forward on R, step-close-step L; balance back on R, forward on L, step-close-step R (Note: girl does not lift foot on balances);

2 two-steps turning (L,R) making $\frac{1}{2}$ revolution, cross L foot over in front with a two-step to R, cross R foot over in front with two-step to L (partners are still in closed dance position during this sequence);*

Repeat from beginning of Part II to *.

REPEAT PART I:

PART III:

(Partners facing, sides to LOD, hands on hips, counter footing.) (Moving toward L in LOD step-close-step-swing to L, step-close-step-swing to R, step-close-step-swing-step-close-step (on this swing the foot goes on across and steps in line of direction, body making quarter turn to face LOD for the step-close-step forward);

Repeat step-close-step sequence;

2 two-steps turning (closed position) L, R, making $\frac{1}{2}$ revolution, as in Part II, cross over-2-3, cross over 2-3;

Repeat two-steps turning and cross-overs.

REPEAT PART I: (This time take four steps in canter for complete turn, remaining in yo-yo position, identical footing, for tag ending.)

TAG ENDING:

(Identical footing) Walk L-R, two-step L forward; yo-yo out, yo-yo in (on last beat couple end dance with L heel ahead, and a slight dip.)

WORKSHOP SHEETS

SEND IN YOUR CALLS! Patter—Rounds—Breaks, etc., and address them to "Workshop," c/o Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif. Calls used will, for the most part, be printed just as they are received. For that reason those submitted in standardized form (such as these are shown here) will be the first selected. This edition of the "WORKSHOP" is being sent only to those who have sent in their special subscription to it. Show it around to your caller friends and suggest that they subscribe right away in order to insure the success of the "WORKSHOP." We have printed some extras so that those who subscribe during this month will be sent their copies as their subscriptions are received.

OLD GRAY BONNET

By Glen Pond, Island Park, Idaho
Guyden 2001A

Introduction

Eight to the center and give a little yell, swing on the corner
And swing her well, do sa do your partner don't delay,
Grand right and left through clover, then promenade to Dover on
Your golden weddin' day.

Fig. One

Four gents star three-fourths the town, the right hand lady with
A left around, star right back it's full around you go,
Pard by the left and don't be slow, corner right and 'round you go,
Swing your own in the good old fashioned way.

First Break

All join hands and circle wide, it's a do paso on every side,
Corner by the right and a left to your little Nance,
Promenade through clover right on down to Dover,
And swing'er in this old square dance.

Fig. Two

Four ladies chain three-fourths the town, the right hand gent
With a left around, chain right back it's full around you go,
A left to your own don't be slow, corner right and around you go,
Swing Ma on her golden weddin' day.

Second Break

Join hands and circle wide, it's a do paso on every side,
Corner by the right and a left to your own little Nance,
Now promenade through clover right on down to Dover,
Swing'er boys and start the old romance.

Repeat from Fig. One.

Ending

Allemande left and allemande thar, a right and left and make that
Star and back up boys, but not too far,
Swing with the left, shoot that star, right and left and allemande
Thar, and you back up boys with the old side car.
Shoot that star to a right and left grand, latch right on to
Each pretty hand, when you meet Miss Cover
you swing and sway,
Then promenade through clover right on down to Dover,
And swing'er on your golden weddin' day.

HUMBOLDT HASH

By Frank Kemp, Fortuna, Calif.

Ladies to the center and back you go,
Meet your honey for a do-pas-o,
Partners left and corners right,
Partners left with an arm around,
The girls grand chain across the town,
Chain them back, don't let them stay,
Then all four couples do a half sashay,
And swing that girl who is coming your way,
The four gents star across the town,
And swing that opposite girl around,
Then right back home and swing your own,
And promenade, away you roam,
Now the gents roll back with a left hand whirl,
Pass the first, swing the second girl,
Swing the little honey with all your might,
Then promenade her home if it takes all night.

DISAPPOINTED DAMES

An original by Hap Nelson, Kansas City, Mo.
The first and third—you bow and swing
Go up to the center and make a little ring
Circle left—don't make a sound
Go one and a quarter times around

We now have Couples 1 and 3 in the center of the set, facing each other with Couple 1 facing toward Couple 2 and with Couple 3 facing toward Couple 4.

Chain the girls in the center of the set
But don't chain back cause you're not done yet
First and third ladies chain but don't chain back.

Pass right thru down old Main street

First and third couples only.

And a right and left thru with the couple you meet

Do what the man says "A right and left thru."

Now chain the girls—you chain all four

Chain the girls between the pair of couples facing each other—DON'T try to chain them across the set a la 3 ladies chain.

The girls stay there like they did before

Now the inside arch and the outside under

Circle once in the center and don't you blunder
Now chain the girls—the center two

The girls stay there like they always do

Just the two center couples chain.

Now pass right thru and make it neat

And a right and left thru with the couple you meet

Chain all four girls—it's lots of fun

But don't chain back 'cause you're darn near done

You now have your original partner back.

Inside high and outside low

Join your hands in the middle and home you go

And when you get home everybody swing
And allemande left etc.

Repeat for sides, heads and sides.

SAN DIEGO COUNTY REPORTS

The Palomar Square Dance Assn. Jamboree on Dec. 7, at Escondido, was well attended, with dancers coming from the Cow Counties, San Diego and Heartland Assns. The Charles Hales (he's Vice-Pres. of Palomar) entertained the out-of-towners at a buffet luncheon before the dance and let them all make their own "Dagwood" sandwiches.

Quarter Promenaders of Vista held their annual Christmas party and Benefit dance on Dec. 17. Proceeds of the dance this year went to the National Polio Foundation, with little Marsha Ann Burton on hand to receive the check. Caller Kenny Young and his wife Judy were given gifts by the club—a Western shirt for Kenny and material for a square dance dress to Judy. Home made pies and cakes formed the refreshments and topped off the party nicely.

ROUND DANCE ASSOCIATION

Round dance teachers and callers interested in promoting good round dancing got together late last year to form a Round Dance Association. Elected to office in the new association were Med McMasters, Pres.; Angie Stork, Vice-Pres.; Al Taylor, Secy.; and Bill Ray, Treas. Heading various committees are the following: Membership, Martin Trieb; Standardization, Angie Stork; Program, Helen Horn; and Publicity, Johnny Velotta.

At one of the early meetings it was decided that the group would recommend, in their various clubs and classes, one certain round each month. In January, "Side by Side" was chosen; in February, "Glow Worm." The Standardization Committee consists of Ray Shaw, Med McMasters, Doc Alumbaugh, Frank Hamilton, Ralph Maxhimer, Ivan Lowder, Jack Hoheisal, and Helen Horn.

A good representation of round dance teachers attended the Jan. 11 meeting of the association at the Bonnie Lee Ballroom, Alhambra. It was agreed that the dance of the month need not be a so-called new "hot number"; also, that one may be selected from any one of the publications received in the area. All teachers and callers interested in the rounds are invited to attend the second Sunday meetings. Next meeting February 8th.

NEW CLUB OFFICERS

Lots of clubs are taking on new officers for the next six months. Square Dancers Ltd. elected Hal Findlay, Flo Graf, Ruth Petersen, and Norman Moore. Outgoing board was comprised of Phil Locurto, Dorothy Smith, Connie Hendrickson, and Floyd Lyman.

The new ones for Cloverleaf Squares are the John Dunns, Virgil Hathaway, Philip Andersons, La Verne Weitz', Elwin Breckens, Walter Johnsons, Bob Padens, and Ralph Lees.

Chic Ordway is the new Prez of Double Elbow, with Chet Culham as Treasurer and Marvin Franzen continuing as A-Square-D representative. Outgoing officers are Jay Orem and Fran Lore.

SOUTH IN LOS ANGELES

At the Hot Timers' Christmas party in Manhattan Beach, members collected gifts for children, which were later taken to the Los Angeles Orphan Asylum on Boyle Ave., by the Ed Frankels, who were in charge of arrangements. After dancing to Oliver Flint's calling, the group enjoyed coffee and Christmas cookies at a gaily decorated table.

Boots and Slippers Club had their Christmas party at Pan American Park, Lakewood, with Lefty Davis as guest caller, so that regular caller, Willias Brown, could get in some dancing, too. Their New Year's party was in the regular tradition, with music by Shirley and her Beeman Bros.

After two dances at Hollywood Playground, the Whirling Tops, a closed club for advanced dancers, move to Normandy Playground on Feb. 1st. The more spacious hall will accommodate several more squares. Callers for the February dance will be Clarke Kugler and Ray Orme.

Cal Williams, lately returned to Los Angeles from the north, announces new classes in squares on Friday eves, Long Beach City College. Beginners, 7 to 8:30 P.M., Intermediates and Advanced 8:30 to 10:30 P.M.

Sponsored jointly by the A-Square-D 4th District and Redondo Recreation Dept., a new Beginners' class began on Jan. 15 at Beryl Heights School, Redondo. The weekly Thursday eves will feature a different caller each time, and enrollment will be open until the middle of February.

There's a new address for an old favorite!

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NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

New Year's came in with a lot of dancers in the area carrying on with their favorite activity and feeling much better for it the next morning. Parties were held by the Grasshoppers in San Leandro, Marin Hoedowners in Marin, and several clubs in San Jose. From farther away, reports have it that the Wyandotte Belles and Beaux had a humdinger of a party and the Calico Kutters, a new club under the direction of Bee Mitchell, had a good one in Stockton.

Christmas parties were numerous also, including the South S.F. 49-ers, the Calico Squares of Oakland, the Square Cutters of San Francisco, and many others. New officers for the 49-ers include perennial Gene George, Carl Brogger, Fred Hoagland, Chick and Ann Burgess, Fred Regimballa, and Dan Lombardi; for the Calico Squares, Imogene Holman, Terry Walliman and Bob Bosworth.

For the Skips and Misses, of Oakland, the Jim Johnsons, Paul Reimanns and Ed Altenbacks are serving their time. The club meets Thursdays at the Burbank School, East Oakland.

Jim York will call for an open dance at Carpenter's Hall, San Rafael, Feb. 7, sponsored by Marin Hoedowners. On March 14 he will combine with Lee Helsel for a dance at Crockett.

Popular Ruth Graham of the Grasshoppers was elected to run the Workshop of the Dancers' Assn. for the next 6 months.

Arnie Kronenberger called for the regular 5th

Saturday Stampede of the Dancers' Assn. of Northern California on Jan. 31st, and Jack Logan called for a party on Jan. 17th, put on by the Wonderland Twirlers of Redding (Howitt Williams, Pres.) in Anderson Community Hall.

Tommy Henderson has a group of youngsters dancing in Oroville. They take part in various local activities and danced on top of a truck in the Regatta Days Parade.

Twelve callers participated in a Jamboree put on by the Cherokee Square Dancers in Stockton on Jan. 3, for the benefit of the Stockton Children's Home. The club consists of 18 member-couples. Since this was their first attempt at a public dance, they were gratified that 24 sets showed up and a goodly bunch of spectators.

My personal thanks to all of you who sent in news from this area in the past year. We've made a lot of dancing progress.

B AND B BIG ROUNDUP

Nearly 500 Bachelors and Bachelorettes swooped down on Sotuh Gate Auditorium in the rain on Dec. 27 for their annual Christmas party for all nine branches. Unusual and delicious refreshments were served by the Westwood branch under Prez Bill Copeland. Slim Brough and Harley Smith divided honors as M.C.'s, and many callers donated their services. New members of the Board who came into office are Leo Dacaen, Eloise Brown, and Thurston Gordon. Warren Williams is General Chairman.

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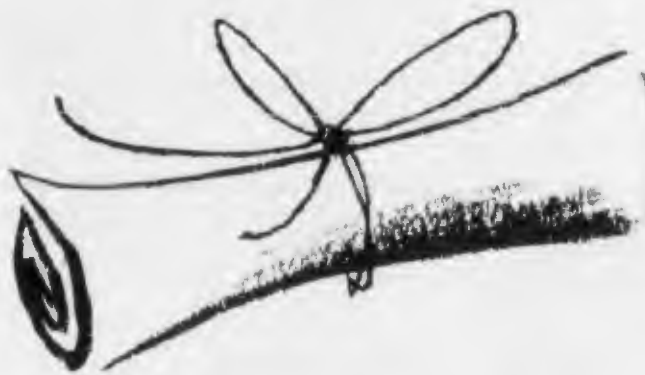
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BEGINNERS GRAD

Old Timers Add

Right: New dancer Freda Cook, of Inglewood, has had ten lessons. "I square dance because, for one thing, it's a break in the routine of raising three children. It's exercise; it's fun; and it has helped to enlarge in a hurry the circle of friends for newcomers to town like us."



"**H**OW can we best continue interest in square dancing in Southern California? What can we do to help more people find the fun we're having?" These and similar questions set in motion, in the Associated Square Dancers' 4th District, Inglewood, California, a series of plans and helpful co-operation which resulted in enlivened interest in the area. Earl Heal, the District Director, arranged for a series of beginners' classes, which were to be entirely free, with all facilities, including instruction, donated. On December 29th, in Inglewood's beautiful Mayflower Auditorium, these graduating beginners got together for a real bang-up party, with 45 squares on the floor. A third of these were more experienced dancers who had mixed in with the fledglings to help them along, all thru the course. Our photographer, struck by the happy expressions on the faces of the dancers, snapped a few for you to meet. "Why are you dancing?" they were asked. Note their answers in the picture-captions, and read a full report on the party in this month's Green Sheet.

Right: Part of the Graduation Party crowd, with Vera Baerg at the mike.



Left: Chet Zilinski, of Inglewood, started dancing in September, 1952. "I watched them square dance at Knott's Berry Farm and it looked like so much fun, we thought we'd try it. We went to the Lennox A-Square-D-sponsored class and now we dance two or three times a week. We like it because it's fun."



Above: Marie Monson of Downey is an old-timer of four years' dancing experience. "We started dancing with other families in our neighborhood, to records. We love square dancing for its entertainment value, for fun — and yes, for exercise, too."



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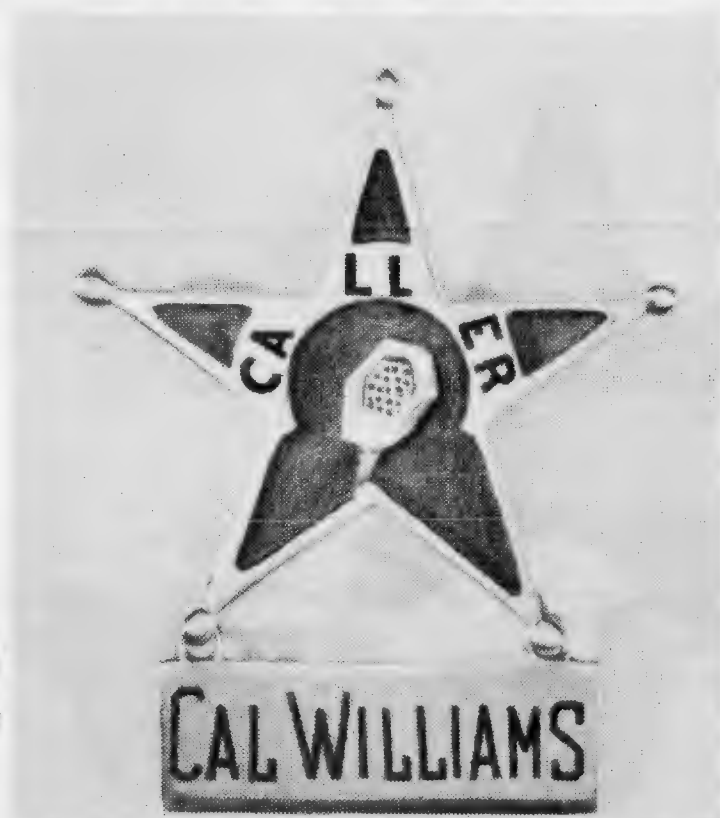
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Recently, Don Cameron and I organized a beginners' class of Mammoth and Gardiner, Mont., people, and right up to the first night, we were sure of only 22 couples, and of course, that would not pay an instructor and hall rent. We were successful in getting a local organization to be sponsor. The first night 40 couples showed up and the second night we had fourteen squares and had to close the class for lack of room . . . The advancement we have made is most gratifying and I feel our efforts have not been wasted.

E. M. Schultz
Yellowstone Park, Wyo.

Dear Editor:

We in the Square Dance Assn. of Montgomery County, Inc., feel so grateful and fortunate to have Ken Smith's support and guidance in this new venture of presenting Jamborees for beginners. Truly without Ken's leadership I don't believe it would be possible to undertake our program. His unselfish interest and wonderful influence in promoting good square dancing is an inspiration to us all. He deserves a great deal of credit and recognition for the work he has done here, and may I add how pleased and proud his friends here were to read your excellent "Johnny Appleseed" write-up of him in the June, 1952, Sets in Order.

Helen D. Baker
Bethesda, Md.

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Dear Editor:

. . . I'm introducing square dancing at the Condado Beach Hotel, in San Juan, Puerto Rico, on February 8, 1953, and will be there from three to six weeks . . . Another interesting note is that many of the local western programs are now playing square dance records in increasingly larger numbers.

Piute Pete
New York City, N. Y.

Dear Editor:

Upon arriving at Camp Baumholder, Germany, this summer for duty with the famous 2nd Armored Division, I found a lot of people (besides myself) very much interested in doing something about square dancing, but frustrated for lack of a caller. Anticipating such a situation, I had brought my sound equipment and records with me, so I started things off with a series of eight lessons at the Officers' Club . . . It has been a big success and before

BARNACLE BILL

BARNACLE BILL

HEY--

MR. CALLER & DANCER!

BARNACLE BILL

BARNACLE BILL

EVERYBODY'S Swingin' and Dancin' to this OLD TIMER ditty—so why don't you get in on the fun. It's so different & simple that even high-brow 'Advanced Squares' will get a kick out of it.

You can use the enclosed instruction sheet to start with and then make up the figure as you go along to suit yourself. You'll go for the 6/8 time that stops abruptly and goes into waltz time. Why don't YOU be one of the first to get one of these new OLD TIMER RECORDS.

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TOO OLD TO CUT THE MUSTARD, With Calls

Also with Cal Golden doing the honors.

OLD TIMER RECORD CO. 3703 N. 7th St., Phoenix, Ariz.

the lessons were over there was a movement afoot to form a club.

We are still searching for an appropriate name. We have seven squares and are dancing once a week. Our main problem now is to develop some additional callers who can keep things going when I am ordered out of town for a spell, which I frequently am.

I have copies of Sets in Order on display at each of the meetings and believe some of the real enthusiasts will subscribe.

Bogardus S. (Bugs) Cairns,
Colonel, Armor
Baumholder, Germany

Dear Editor:

Don't die of the shock, but here are 23—I say again *twenty-three* subscriptions to our favorite square dance magazine . . . The subscriptions were given out as prizes at Christmas parties of the Ruffs and Ruffles, and two of my Beginners' (class) Graduation. You'll find our check enclosed.

Bob Ruff
Whittier, Calif.

AN "APPLE" FOR THE TEACHER

Among square dance pupils of Walter and Betty Clopine, Vista, California, were ceramacist Robyn Sikking of Fallbrook, and her husband, Bruce. They were inspired by the square dance fun to design the angelic figurine pictured here, presenting a similar one to the Clopines one night in a package on top of which was tied a big red "apple for the teacher," their way of expressing thanks for a lot of good times.



MAC GREGOR'S NEW DANCE DICTIONARY

"SQUARE & ROUND DANCE Calls and Explanations"

Contains: (1) Square Dance Dictionary—Detailed description of over 100 basic square dance figures; (2) Round Dance Dictionary—Description of basic round dance steps and figures; (3) Dance Bibliography listing 26 sources of books, magazines and descriptions; (4) Cross reference of over 214 dances and MacGregor Records; (5) Information on selection, care and use of records and sound systems; (6) Discussion of "Practical Considerations" of Square Dancing, i.e., cleanliness, liquor, clothes, courtesy and other information.



As our contribution to the Square Dance Movement, MacGregor Records make this book available at cost — (and it compares with books being sold for \$1.00 to \$2.00). Available at your record dealer or send 25c (cash) to:

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729 South Western Avenue Hollywood 5, California

SUZIE QUE NEEDS YOU!

Help Suzie Que spread the good work about Sets in Order. Horrible as it may seem, there are numbers of square dancers in this here now land who have never heard of Sets in Order. To know it is to subscribe, we're sure, and we're on the look-out for helpers to familiarize square dancers with the magazine, and take their subscriptions. You can earn money at this pleasant good-will job, even. Write and ask us about our Suzie Que money-earning plan, tell us a little about yourself, where you dance, etc., your name and address, and we'll send you all the details of the Suzie Que plan. It's a good one! Write Suzie Que at Sets in Order, 462 N. Robertson Blvd., Los Angeles, California. And don't delay! Time's a-wastin'.

PAMPHLET FOR DANCERS IN GERMANY

Col. "Bugs" Cairns, stationed in Baumholder, Germany, with the Army, is a square dance caller, too, and for the benefit of his dance groups on the base, prepared a pamphlet in which he includes

the "Ten Commandments" of Square Dancing from Sets in Order's ABC folder. He also includes tips on what to wear square dancing, fundamentals, glossary of terms, and an admonition to "Look Sharp—Be Sharp—Listen to the Call." The pamphlet winds up with several simple calls, and the Colonel has found it an excellent method of augmenting his instruction classes.

FREE — SETS IN ORDER — FREE

Callers! This announcement is for you! If you are interested in spreading some sample copies of Sets in Order in your clubs or classes, we'll be glad to co-operate! Let us know where you call, and about how many in your classes, and—for just the amount of the postage it takes us to send them—we'll mail you some sample copies of back issues of Sets in Order. We believe that to see Sets in Order is to subscribe—so—we're for as many people seeing the magazine as possible. Write Subscription Department, Sets in Order, 462 N. Robertson, Blvd., Los Angeles 48, California.

Retail Store closed during Feb., but mail orders will be filled. Call CR 5-5538 for information.



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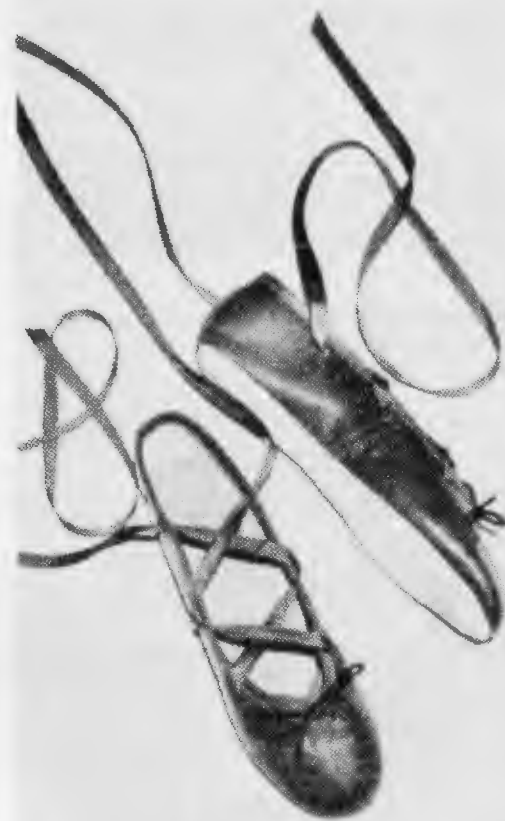
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FIRST PLANS FOR SECOND ANNUAL CONVENTION

News has come through from Richard Flucke, General Chairman, regarding plans for the 2nd Annual National Square Dance Convention, to be held in Kansas City, March 27-28-29, with registration on March 26th. Note that the date has been changed from April to the above. Headquarters for the Convention will be the American Legion War Memorial Bldg., Linwood and Paseo, Kansas City, 9, Mo. Eight halls will

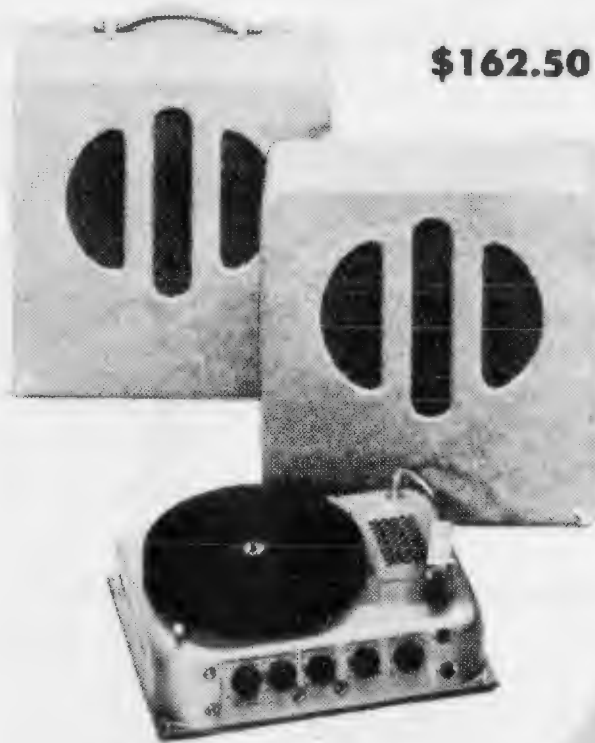
be used for the Friday and Saturday night dances, and the Sunday finale will be held at both halls of the Municipal Auditorium, the large arena accommodating over 200 squares, and 10,000 spectators; the exhibition hall, over 300 squares. The spectator tickets will be sold through many large organizations including the Jr. Chamber of Commerce, for charitable designation. Invitations are going out to about 400 callers. Reservations for the whole affair can be made through Dena Fresh at 6028 Delmar, Mission, Kansas.

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CALENDAR OF SQUARE DANCING EVENTS

Feb. 6-7—6th Ann. Fest. & Fiddlers' Jamb.
Phoenix, Ariz.

Feb. 7—Northwest Okla. Distr. Festival
Cherokee, Okla.

Feb. 15—3rd Distr. A-Square-D Roundup
Vet. Mem. Aud., Culver City, Calif.

Feb. 20—3rd Ann. Rodeo Square Dance
Tucson, Ariz.

Feb. 21—5th Ann. Eb & Ely Jamboree
Univ. of Md. Armory, College Park, Mo.

Feb. 20-21—2nd Ann. Calico-Jeans Jam-
boree, St. George, Utah

Feb. 20-21-22—Round Dance Institute
Balboa Park, San Diego, Calif.

Feb. 22—Danebo Circle Eight Benefit Dance
Arena Ballroom, Hiway 99, Eugene, Ore.

Mar. 1—A-Square-D Callers' Clinic
Plummer Park, Hollywood, Calif.

Mar. 8—4th Ann. Festival New York Call-
ers' Assn., 306 W. 52nd St., N.Y., N.Y.

Mar. 13-14—Spring Festival
Houston, Texas

Mar. 21—Southwest Okla. Distr. Jamboree
Altus, Okla.

Mar. 21—Spring Round-Up
Needles, Calif.

Mar. 26-27-28-29—2nd Ann. National Con.
Amer. Legion War Mem. Bldg., Kansas
City.

Mar. 28—Northeast Okla. Distr. Festival
Tulsa, Okla.

Apr. 10—3rd Annual Jamboree
Baker Univ. Gym, Baldwin, Kans.

Apr. 11—Mid-Tex Assn. Spring Jamboree
Austin, Tex.

Apr. 11—Northwest Okla. Distr. Festival
Enid, Okla.

Apr. 18—Southern Okla. Distr. Festival
Ardmore, Okla.

Apr. 25—Central Okla. Distr. Jamboree
Oklahoma City, Okla.

Apr. 25—4 States Assn. Festival
Texarkana, Tex.

Apr. 25—Kansas Callers' Assn. State Fest.
Municipal Audit., Topeka, Kans.



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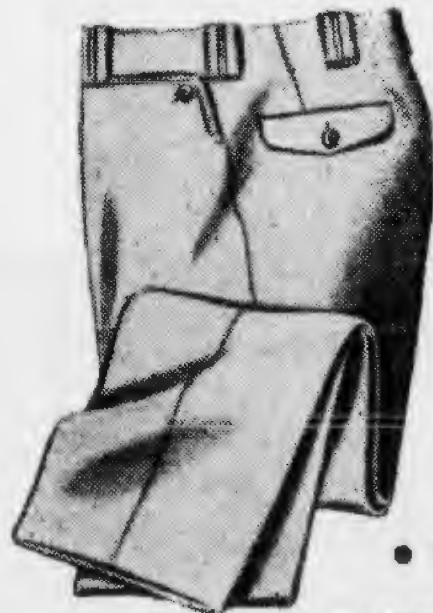
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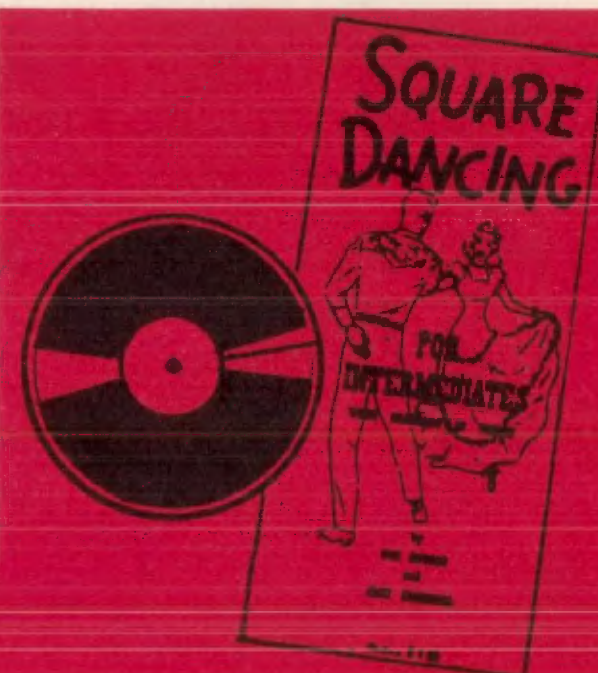
■ **in NEW JERSEY**

"AMERICAN SQUARES" BOOK AND
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February SETS in ORDER Record Releases

#2035/36—New Ranger's Hoedown/Driftwood
Ozark Hoedowners' Music

#1023/24—Ranchos Romp/Kansas City, My Home Town
Arnie Kronenberger Calling





PAUL PHILLIPS, the ever popular caller from Oklahoma City, who last year recorded with Capitol, has just signed on to do a series with Western Jubilee. Paul's singing call creations ("Old Fashioned Girl," "You Call Everybody Darlin'," "If You've Got the Money, Honey") have always made tremendous hits, so Paul's new records which we understand will include a very danceable call to the tune "Jambalaya" should certainly become valuable items for callers and dancers alike.

Decca

Ed Gilmore ("Yucaipa Twister," "Yucaipa Rollaway," "Kansas City My Home Town") who recorded on the Sets in Order Label in 1950 has signed for two years with Decca. His first release is due out before too long.

Another Decca recording star who has just finished a session of hoedowns is Band Man Spade Cooley.

C. P. MacGregor

Those who hear the new MacGregor releases of Rickey Holden's will be amazed at the tremendous change of style over the records Rickey previously released on the Folkraft label. The dances appearing on the first four sides ("Lady Walk Around," "Texan Whirl," "Couple Elbow Swing," and "The Route") are all simple ones with a good amount of directional calling which is very timely and makes this series ideal

for a tremendous field of those square dancers who haven't been at it for too long.

Kismet

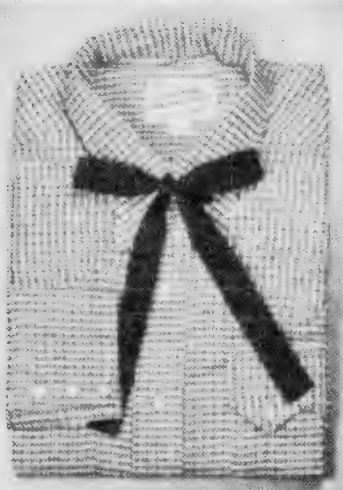
Coming out on Kismet label, Al Brundage from Stepney, Connecticut, (he also recorded on Folk Dancer and Folkraft) brings two enjoyable singing calls, one the change of pace novelty "Barnacle Bill" and the other an old and favorite version of the waltz quadrille. Al's style of calling and his excellent recording voice are well captured on this one.

Windsor

In line with their plans to record outstanding callers from various sections of the nation, Windsor Records announce that they have recently signed Don Armstrong, of Tampa, Florida, to a long term contract. For his first release on the Windsor label, Don will call "Down South" and "Put on Your Old Gray Bonnet." The idea for using the music to "Down South" for a singing square dance is Don's own and he has also made his own adaptation of Herb Gregerson's popular and smooth flowing "Split the Ring and Around Just One" to fit the music. For the reverse side, Don calls the old and forever popular "Put on Your Old Gray Bonnet."

Sets in Order

February releases for the Sets in Order label again feature the rhythmic calls of Arnie Kronenberger giving out with "Ranchos Romp" and "Kansas City, My Home Town" (both on number 1023/24). The Ozark Hoedowners' Band supplies the music for this and is also featured on a special instrumental disc with "Driftwood" on one side and "The New Ranger's Hoedown" on the other. (No. 2035/36.)



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FIRST we present PAUL PHILLIPS, top-flight writer of singing calls. You remember—"Susie", "You Call Everybody Darling", "Old Fashioned Girl", "If You Got The Money", "Changes Made", etc.

AND NOW!

590—JAMBALAYA SQUARE (called)
Flip, instrumental

591—PUT YOUR ARMS AROUND ME HONEY (called)
Flip, instrumental

Calls by Paul Phillips of Oklahoma City
Instrumentals by "The 49'ers"

Western Jubilee Record Co.

708 E. Garfield

Phoenix, Arizona

HEEL AND TOE SQUARE

As arranged by Ed Gilmore and called by Arnie Kronenberger

Record: Sets in Order #1022

1st and 3rd bow and swing

Go into the middle and back to the ring

Forward again and swap and swing in the middle of the ring

No. 1 man swings No. 3 lady

No. 3 man swings No. 1 lady

Face the sides

No. 1 man with No. 3 lady as his partner faces couple No. 4

No. 3 man with No. 1 lady as his partner faces couple No. 2

Split this couple, go round one and four in line you stand

Walking between the couple they are facing, the gents turn left, the ladies turn right and stand four in line by your corners.

Forward eight and back you go

Face your corners don't be slow

Each person faces his or her own corner

Sashay eight to the center of the set

Two lines of four each take four sliding steps into the center of the set

Sashay out, you're not through yet

Repeat as above moving to the outside of set

Sashay in, form one row

Sashay in as before and form one line of eight, two girls facing each other with a gent behind each girl. Girls raise their hands and men behind hold girl's hands in Varsouvianna position.

Heel and toe and out you go

The four couples, each starting with a left foot, do a heel and toe, left—close (right)—left to outside of set.

Heel and toe and in you go

Repeat as above starting with right foot and moving to center of set.

Heel and toe and out you go

Heel and toe and in you go

Repeat as above.

Sashay back and form two lines

With original corner.

Pass through across the set

The two lines of four each cross to opposite sides of set, turn around individually and face back.

A right and left back, you're not through yet

With the couple you are facing in the other line, do a right and left through.

Four ladies chain across you go

Chain right back, don't be slow

Four ladies do a Grand Chain over and back

Gals to the center and back to the bar

Ladies go into center and come back out

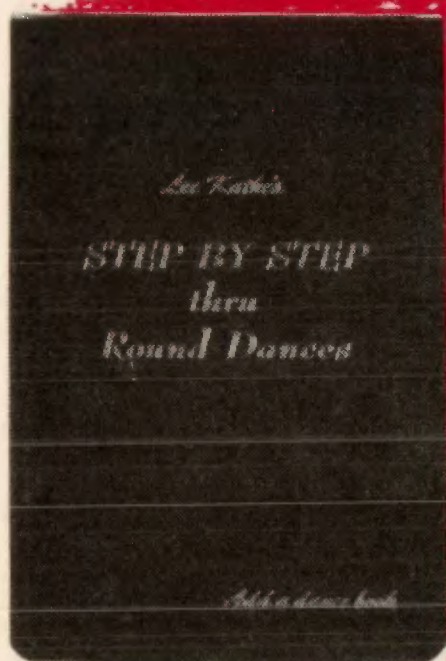
Gentlemen center with a right hand star

Go all the way around to the same girl, and

Original corner lady

Allemande left, etc.

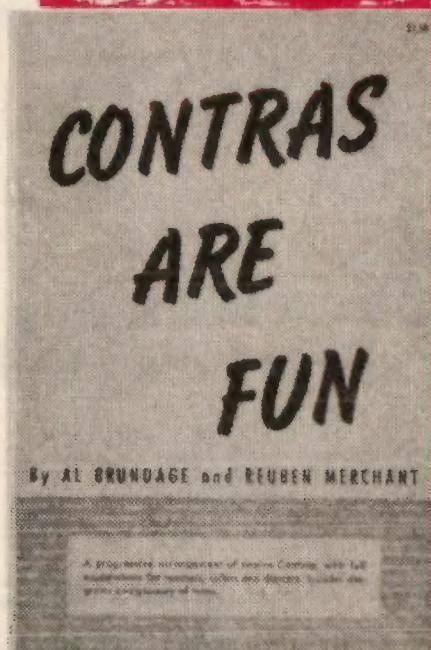
LOOKS AT BOOKS



Lee Katke's "Step by Step Through Round Dancing" published and released by the author and available for \$4.00 (plus mailing) by writing the author East 23 Courtland, Spokane 22, Washington.

It has been said by many during the past three years that all too much emphasis has been placed on the new rounds and not nearly enough on the fundamentals of good couple dancing.

Here, in a unique style, Lee Katke long a leader and teacher in the couple dance field has explained his style of teaching. The book, which is looseleaf (providing for more dance instruction later on) differs from many round dance writeups in that instead of only publishing the man's directions and instructing the lady to do the counterpart, he devotes as much time and offers as complete direction for the lady's part. Very thorough explanation of terms and abbreviations, a special illustrated round dance compass of positions, helpful hints for beginners, instructions for 18 selected round dances, views on styling, special help for the advanced dancer, and dozens of other ideas are included in this fine collection.



"Contras Are Fun," published by Al Brundage and Ruben Merchant, available for \$1.50 (plus postage) from Record Square, 462 N. Robertson Boulevard, Los Angeles 48.

Here is a very excellent 36-page paper-bound guide book that clearly explains the fun and satisfaction you can get from contra dancing.

The old-style New England line, string or contra dances are very definitely making their impression in states from the Atlantic to the Pacific seaboard. Contrás are not difficult to do but they are different in many respects both in the dancing and the calling styles from the squares and Al and Ruben have done an excellent job of explaining. Calls and instructions for doing 12 contras, plus diagrams, a glossary, a section "To the Caller," and many little hints and tips on the contra dance makes this a very valuable addition to any square dancer's library.

MORE BOOKS

There are a number of books, newly written, and several more on the general subject of square and round dancing due out in 1953. These will be reviewed from time to time in Sets in Order.

Let's Dance!

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by The Ozark Hoedowners\$1.45
1023/24—Kansas City, My Home Town/Rancho Romp
with calls by Arnie Kronenberger 1.05

WINDSOR:

- 7613—"1898"/Glow Worm
Music by The Sundowners90
7122—Down South/Put On Your Old Gray Bonnet
Music by The Sundowners 1.45
7422—Same as above with calls by Don
Armstrong of St. Petersburg, Florida 1.45
Also available in 45 RPM 1.25

MacGREGOR:

- Singles out of MacGregor albums #4, 7 and 8, by
Fenton "Jonesy" Jones, are now available. These
include "Indian Style," "Solomon Levi," "El Rancho
Grande," "Cindy" and many more by the ever-
popular "Jonesy". Each 1.05
Order MacGregor's new Dance Dictionary, "Square
and Round Dance—Calls and Explanations." Only .25
(See MacGregor's ad in this issue for contents).

OLD TIMER:

- 8063—Old Joe Clark/Paddy On The Turnpike
Music by Ardell Christopher89
8065—Wabash Cannonball (Instrumental) Flip side
with calls by Joe Kirch of Phoenix,
Arizona. (This is a new version)89
8066—Too Old To Cut The Mustard (Instrumental)
Flip side with calls by Cal Golden..... .89
8067—Barnacle Bill (Instrumental)
Flip side with calls by Cal Golden..... .89

KISMET:

- 155—Barnacle Bill/Waltz Quadrille
with calls by Al Brundage

JUBILEE:

- 590—Jambalaya Square (Instrumental)
Flip side with calls by Paul Phillips89
591—Put Your Arms Around Me Honey (Instrumental)
Flip side with calls by Paul Phillips89
510—Tennessee Polka Square/Hello
Called by Mike Michele89
511—Tennessee Polka Square (Instrumental)
Flip side with calls by M. Michele89
512—Hello (Instrumental)
Flip side with calls by M. Michele89
805—Tennessee Polka Square/Hello
Music by Schroeder's Playboys89

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JAMBALAYA

Music: "Jambalaya" or "On the Bayou" MGM 11283, (start on "Joe") also Western Jubilee 712.

4 measure introduction.

Position: Open, inside hands joined. Facing LOD.

Directions for man, lady does counterpart.

Measure

Pattern

1-2 One, two, three, brush; One, two, three, brush;

Beginning on outside foot, walk forward with weight forward on balls of feet three quick steps, L, R, L, then brush or swing R foot forward while lifting L heel off floor. Repeat starting on R. (This is a delightful step that is used for square dancing in certain parts of Texas and is known as the "Abilene Lift" or the "Sweetwater Lift.")

3-4 Grapevine out, clap; Grapevine in, clap;

Continuing to face LOD, do a grapevine step moving away from partner toward inside of circle: Step L to side, R behind L, L to side, swing R across in front of L and clap hands. Repeat on R, moving sideways back to partner. This is also done in the manner of the "Abilene Lift."

5-6 Heel and toe and; Turn around;

Weight on R, touch L heel, then toe (cts. 1, 3); then with three quick steps (ct. 1, 2, 3, hold), turn toward outside $\frac{1}{2}$ L face in place to end facing RLOD holding partner's inside hand, lady on man's L.

7-12 One, two, three, brush; One, two, three, brush; Grapevine out, clap; Grapevine in, clap; Heel and toe and; Clap, clap, clap, —;

Repeat measures 1-5 moving forward in RLOD and starting on outside foot, (Man's R, lady's L). On measure 12, turn $\frac{1}{4}$ R face in to face partner and clap partner's hands three times.

13-16 Two-step; Two-step; Twirl; Twirl;

Take closed position for two slow CW turning two-steps; then gent continues to two-step ahead as lady twirls R face twice under man's L arm.

NOTE: This is very popular used as a mixer by having the lady twirl once on to the man ahead.



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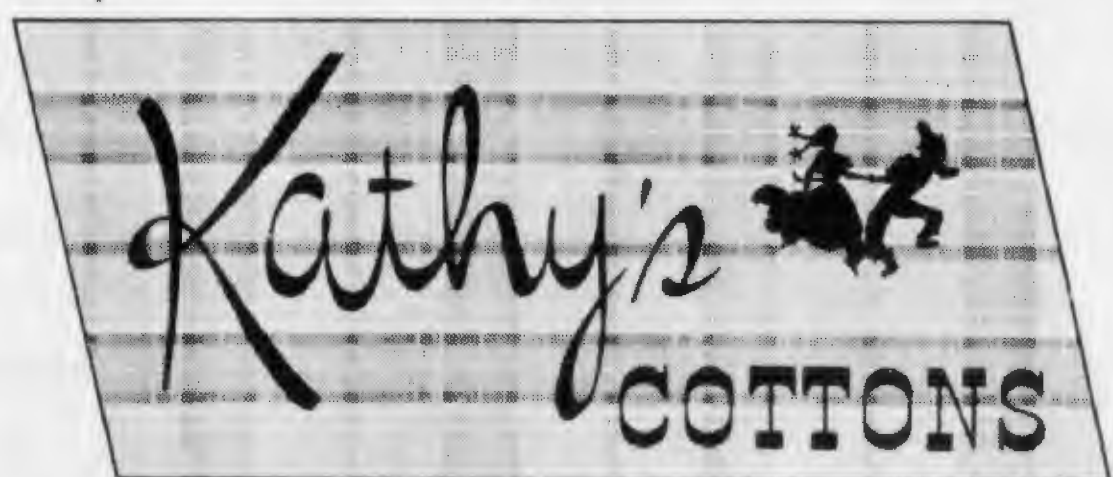
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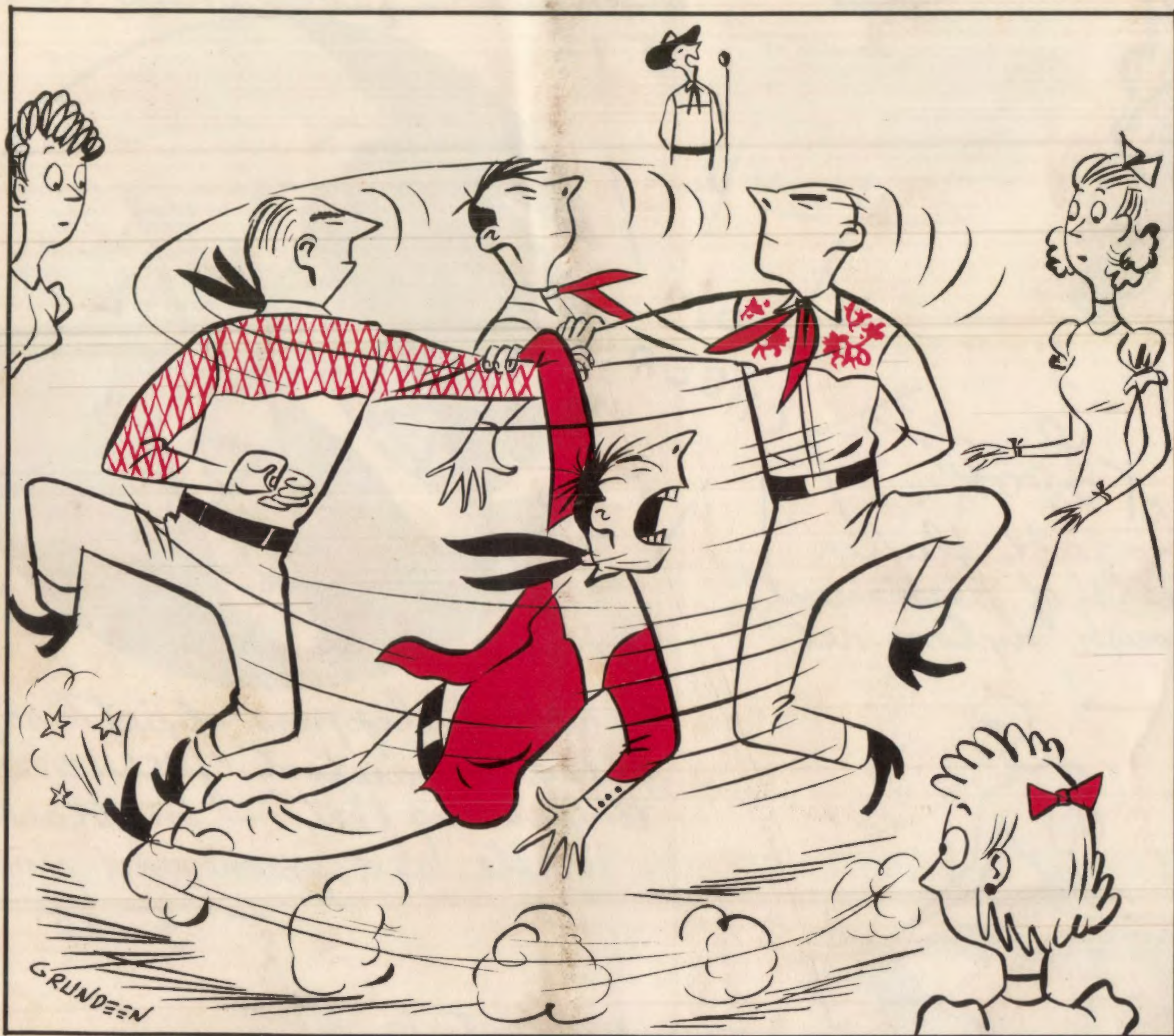


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